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ABSTRACT

This issue os Spectrum contains six articles devoted to the theme of helping teachers develop multicultural teaching methods by examining the relationship of art, culture, and art education. In "Multi-cultural Art: A Learning Process," Linda Kreft addresses the problem of cultural biases that children acquire over time. Patricia Stuhr in "Wisconsin's Native American Visual Art" presents a rationale for studying the art of other cultures, in particular the art of Wisconsin Native Americans. The third article, "Chicano Murals: A Continuing Cultural Tradition" by Ronald Neperud and Rochelle Robkin outlines the communication function of murals in Chicano society. In "An American Art Teacher in India: Educational Travel as a Cultural Resource," Vicki Samulyk describes India's educational system and the events and philosophies that shape art education in another country. Richard March's paper, "Close to Home and Close to the Heart: Exploring Folk Arts in Education," profiles three Wisconsin folk artists. The final paper, "Art, Culture, and Vital Issues: A Middle School Art Program" by Rae Prescott, describes a middle school art program that fosters team teaching, student peer-teaching, and an interdisciplinary approach to cultural learning. (KM)

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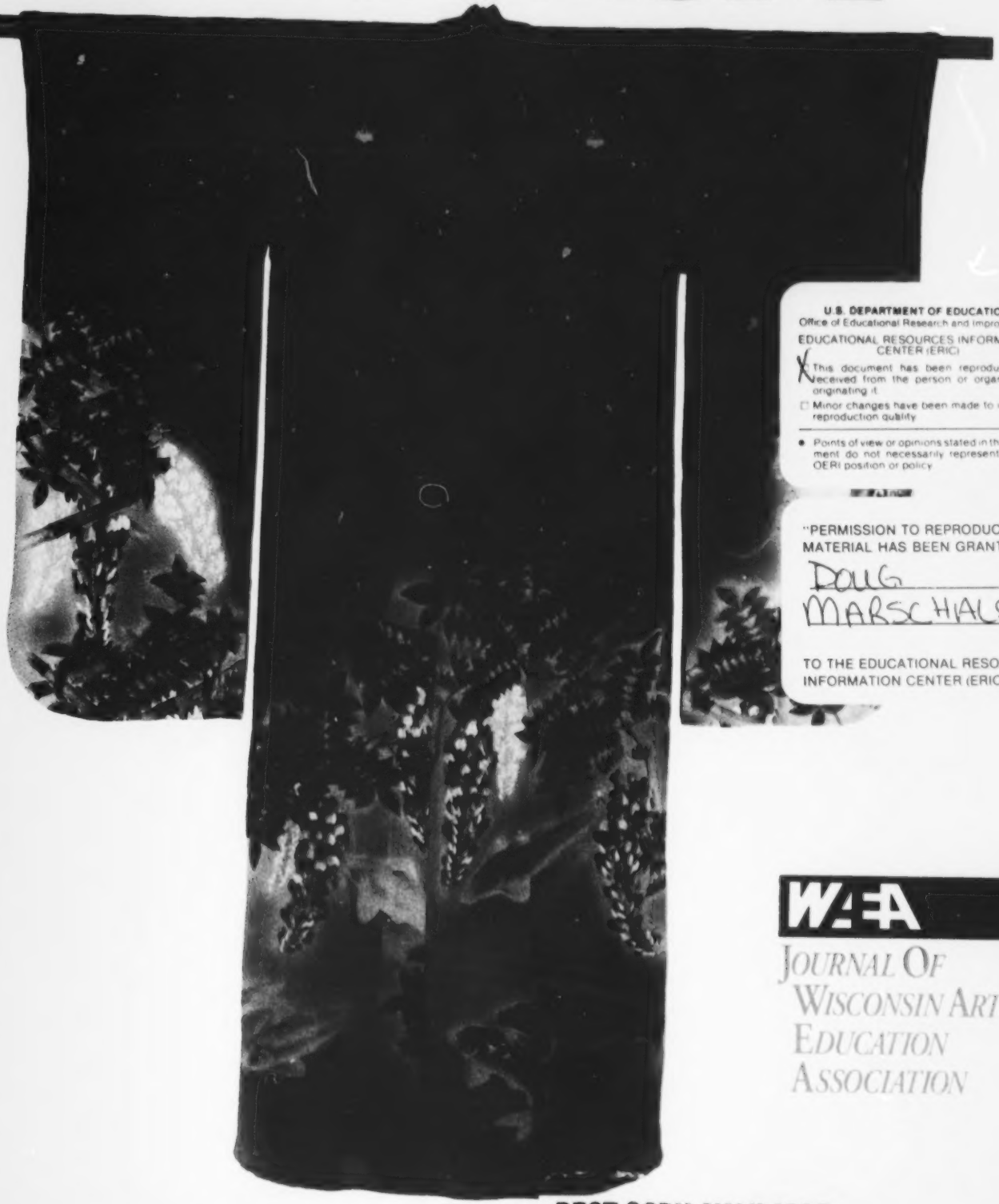

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Cover
Kimono: Japan: late 19th-early 20th century; silk: woven, creped, vat dyed, paste resist (yuzen), and painted; blues with multicolor designs, red lining. The subtle coloration in the fish and wisteria contrast with the bright blue ground to create an elegant impression. The long sleeves indicate this is a furisode or formal kimono worn by a young woman.

ART AND CULTURE: THE TREE OF LIFE

by Doug Marschalek

This issue of Spectrum examines the relationship of art, culture, and art education. One of the missions of the journal is to provide methods of how teachers can develop curriculum, learning, and pedagogy in multi-cultural education. Linda Kreft provides an exemplary model of multi-cultural art education in a step-by-step process, from generalizations, to concepts, content, and instructional materials. Rae Prescott shares insights of her middle school art program which fosters team teaching, student peer-teaching, and an interdisciplinary approach to cultural learning. Vicki Samolyk illuminates the importance of travel to broaden one's base of knowledge and experience. Her description of India's educational system, events which shape educational policy, teaching methodology, and art content provide us a very different sense of what general education and art education is to children in a different culture.

A second focus of the journal is to enhance one's knowledge of art in a cultural context. Pat Stuhr, Ron Neperud and Rochelle Robkin, and Richard March delineate the development, social relevance, and educational importance of Wisconsin Indian, Chicano, and Folk artists respectively. Pat Stuhr provides a historical context for understanding three types of Wisconsin Indian art forms which are produced today. Let's start in our own backyard with the first people of our state. Ron Neperud and Rochelle Robkin delineate the social function of Chicano murals, highlighting murals found in Los Angeles which have relevance to most Chicano communities. Richard March profiles three Wisconsin folk artists, their personal history and descriptions of their specialized forms of art.

Each author reveals a particular function of art within a social and cultural context. Personal or world events, materials, techniques, education, tradition, values, needs, sense of beauty, and philosophy of a particular time influence the making of art and determine the role of the artist in society. They advocate the study of art beyond formal analysis, that is to come to grips with why the art object is created, who is it made for, how does it truly function at a particular time in the lives of people, and what is the special place of the visual artist in society. Understanding the context in which works of art are created is paramount to *correctly* interpreting works of art.

When reflecting on the instruction of art, two major concepts often form part of a rationale for teaching art: 1) art reveals all forms of human experience, and 2) the study of art aids in our understanding of the world. In order to teach these concepts, a true perspective of the art world must be provided to our students: Western and Non-Western art. We can approach the study of these two concepts in two different ways: 1) search for commonalities among works of art from different cultures; or 2) examine the particulars of the culture in relation to their art. What are the ramifications of each approach? When comparing works of art from different cultures which possess similar structure, color, form or theme, a universality of the creative spirit is revealed. Yet when only the physical appearance of the art object is compared or contrasted, the meaning of the object is often not apparent, or the real meaning may be incorrectly interpreted. The meaning of the object should not be excluded from the analysis of the physical appearance of the object. If this is done with depth, then the second approach becomes the approach. In this approach, the art objects are studied in a cultural context. The reason for a certain configuration of design, use of color, or function of the object, are rooted in the fabric of the culture. This occurs here because... This is a study of cause and effect.

We must begin to examine art of both Western and Non-western countries, with equal weighting, equal intensity, equal interest, and equal investment of time. For example when teaching about painting, the same level of involvement should be placed in the study of Japanese, Chinese, Indian, or Aborigines art as that of abstract art, pointalism, impressionism, or color theory.

There are many themes that cross different periods of art and cultures, each is interpreted in a unique manner by artists. For example in most cultures, artists have produced works of art that illustrate the universal theme 'the tree of life'. In Roger Cook's book, *The Tree of Life* (Avon Books), we can see how artists have interpreted and symbolized this theme from early humankind to contemporary times, from the hands of western and non-western artists. Objects, animals, plants, and people are organized in a tree like configuration to express balance within the universe. Those things essential and meaningful that produce harmony in the universe are expressed: philosophy, myth, creation, religion, values, mysteries, truths, conflict, and ideals. The art curriculum can be, in a metaphorical sense, a Tree of Life. Our teaching must reflect life and art in its broadest context.

MULTI-CULTURAL ART: A LEARNING PROCESS

by Linda Kreft

Multi-cultural art develops students' awareness and understanding of art that is unique to cultures, shared across cultures, and universal to all cultures. Cultural learning is a process which involves students in strategies that will lead them to discover and understand generalizations and concepts that relate to significant individual, societal, and environmental ideas. The most important result of multi-cultural art education is the students' development of openness to other people. Generalizations and concepts can be drawn from various disciplines to provide the means for relating art education to the broader and more general goals of multi-cultural education (Collins, 1970). The following multi-cultural goals are taken from The United States Prepares for its Future: Global Perspectives in Education, Report of the Study Commission in Education (1987).

1. Knowledge:
   examination of a variety of cultures, both past and present, at home and abroad, and knowledge of the tools (i.e., concepts) needed to carry out such an examination;

   knowledge of history, the arts, and literature of our own and other cultures;

   knowledge of the basic values expressed in our nation's political, economic, and social institutions.

2. Language:
   communication skills, including awareness of and appreciation for language other than English; multiple language competencies within cultural contexts. (e.g.: The word bamkyim comes from the Akan language meaning royal umbrella. We do not translate this word.)

3. Geography:
   knowledge of basic physical and cultural geography. We must teach the dynamic nature of cultures. (e.g.: The maroon cultures - the Djuka, the Saramaka, the Matawai, the Boni, the Paramaka and the Kwinti - live in the present country of Suriname, South America. During the mid-seventeenth century, the ancestors of these people escaped from the plantations soon after their arrival from West Africa and fled into the forested interior of the country and developed villages.)

4. Global Literacy:
   introduction to basic concepts of social studies, such as interdependence, conflict, context, and multiple perspectives; practice in social interaction skills, including cooperative learning methods of listening and looking at things from another point of view, that lay the groundwork for democratic decision-making.

5. Values:
activities that increase awareness of beliefs and values, both the student's own and those of other peoples.

One of the major problems in developing and implementing a multi-cultural art program is the bias that children acquire over time and adults possess. Bias is exemplified both in what we create and in what we perceive that other cultures create. Because it is important to consciously recognize the problems created by these acquired biases, Cortes (1988) outlines seven guidelines which I also use as art concepts. These art concepts which relate to the multi-cultural generalizations already enumerated serve as building blocks in developing a diverse and in-depth focus for multi-cultural art teaching. The numbers in parentheses following each concept indicate the relationship of the concept to the multi-cultural generalizations.

1. Examine cultural particulars before moving to universals. (1,5)

   Teachers should help students to recognize that the study of culture is inherently value laden. One usually perceives the values of another culture from the perspective of one's own values; this inhibits the understanding of the other culture's art. Therefore, the more knowledge students can acquire, the less dominant will be that bias of perception and the more likely the student will recognize the validity of a particular art form. Moreover, the specific meaning attributed to an art object will be distorted and/or incorrect if features universal to all cultures are used to provide meaning to the work of art. Students must be made aware of cultural particulars before studying universals or they will miss the uniqueness of the art form.
2. Attempt to see the art of other cultures as creative expressions of individual artists. (2,4)

   Teachers and students should place themselves as often as possible in the position of the artist making the expression in order to understand the cultural context in which the artist is communicating.
3. View culture as dynamic rather than static. (3)

   Different factors (i.e., people, places, and events) effect the development of a culture in different ways. The dynamic nature of culture and the effect that it has on art forms should be taught. Every culture has a past, present, and future. The art of a culture should be studied within and across critical periods and influences in the development of the culture.
4. Examine specific elements of the art objects within the context of the culture. (1,2)

   Specific art forms of a culture, whether in the past or present, cannot be fully understood outside the context of the culture.
5. Recognize that the similarities and differences within a culture are as diverse as the similarities and differences among cultures.(4)

   Just as there are similarities and differences among cultures, there are similarities and differences within cultures. The students must be made aware of the danger of stereotyping a total culture based upon the examination of one art object from a culture. Any culture consists of numerous individuals each of whom views and values that culture from his or her own perspectives.
6. Recognize the concept of cultural validity. (1-5)

   An art object gains cultural validity when it is studied in relationship to geography, history, language, and government. Each culture must be appreciated for its own values and expression.
7. Discover that initial rejection of an art object or alternative cultural viewpoint can be overcome with persistence and new knowledge. (1)

   Bias is not taught but acquired by the experience of being born into, growing, and living within a particular culture. Because bias is developed over a long period of time, it is very difficult to transcend. New knowledge replaces ignorance; persistence as a teacher in helping students to acquire this knowledge will give students a higher level of sensitivity toward other cultures' art forms.

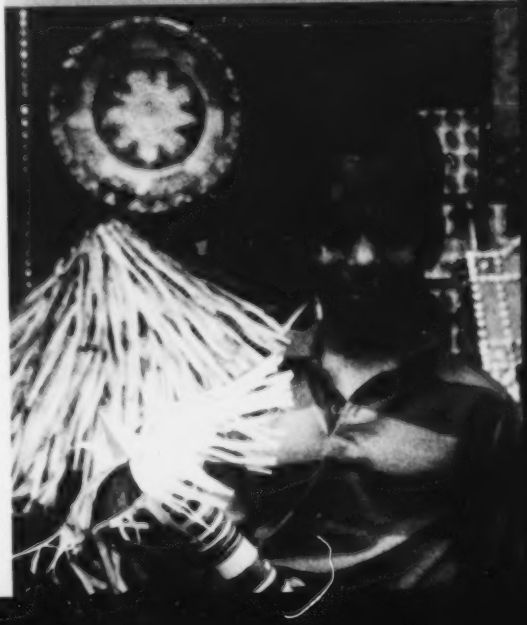
What kinds of knowledge, thinking, understanding, and skills would one want students to acquire in learning about the art of another culture? What types of teaching strategies could one use? (See 'Multi-cultural Strategies for Teaching Art', by Daniel and Daniel, 1979.) Here is a conceptual strategy that I employ which has been very successful. In this strategy, one chooses a generalization, concepts, and objectives. Resources, learning processes, and activities are selected and organized; finally, instruction strategies are implemented.

STEP 1. Choose a generalization. (A generalization is a complete thought that expresses an underlying truth, has an element of universality, and usually indicates relationships.)

> ***EXAMPLE:*** *The traditions and customs of ethnic and cultural groups are often supported, celebrated, and preserved by the political and educational institutions.*

STEP 2. Choose a concept. (A concept is a word or phrase conveying specific aspects of a generalization. A concept may: describe, define, identify, or classify; show relationships among ideas and make comparisons; explain, justify, interpret, or predict.)

A paper Bamkyim made by a second grade child, Sherman Multi-Cultural Elementary School, Milwaukee, WI.



EXAMPLES: *The bamkyim (royal umbrella) is one of the royal arts of the Akan people of Ghana, West Africa. The bamkyim is used for an enstoolment (installment into office), yam festivals, burials, or to honor a visitor will have color symbolism to convey a message.*

STEP 3. Determine the content and instructional objectives. (The content objectives relate to specific art content, knowledge, techniques, and skills to be learned; instructional objectives relate to what the student will do or experience during instruction.)

EXAMPLES: *To introduce to students the art of another culture.*

To help students understand how the royal family and the royal arts help perpetuate the traditions and customs in the culture of the Akan peoples of Ghana, West Africa.

To assist students in gaining appreciation of how the royal arts are learned formally and informally by the children of Ghana today.

The students will make their own bamkyim showing pattern and symbolic color.

The students will write a paragraph on or describe and discuss the bamkyim - its color, pattern, and symbolism.

STEP 4. Identify and select information/motivational resources. (The resources are related directly to the generalizations, concepts, and objectives.)

EXAMPLES: *Bamkyim and Asafo writings by Linda Kreft (See Figures 1 and 2).*

STEP 5. Select and organize learning processes and activities relating to the objectives and covering the basic content of art. (The processes include any techniques, materials, skills, facts, dialogue, or group interaction essential to art learning.)

EXAMPLES: *Initiate a discussion on who might use an umbrella and for what purposes it might be used. After the students have exhausted the possibilities, introduce the bamkyim of the Akan. Show examples of the bamkyim collected/made by children in school in Ghana. Talk about the Bamkyim as a royal art form.*

Show slides and pictures of various bamkyim being used for functions in the Akan culture. Tell about experiences of meeting chiefs in many villages and explain the color symbolism of their bamkyim.

Explain to the students that the children in Ghana make bamkyim formally in school and informally when in the forest working on the farm. The children in Ghana call the bamkyim 'their convertible art' because the bamkyim when closed and inverted becomes a tropical flower familiar to them found in the rain forest.

Next talk about the bamkyim as an art form; identify its qualities as a sculpture, the geometric shapes and free-forms used in the coverings, the armature, the cast finials, and the cylindrical handles.

Discuss the symbolic meaning of the color to the Akan. Talk about how they might design their own bamkyim with color symbolism by making personal references such as, 'This reminds me of ...'

Demonstrate construction techniques in the making of the bamkyim and the use of materials that can be used for expressive surface qualities.

The students will then make their own bamkyim showing pattern and symbolic color.

STEP 6. Identify an evaluation process. (This process will allow the students and teachers to evaluate, understand, and assimilate the learning experience. This determines whether the unit was successful.)

Multi-colored bamkyims (Royal Umbrella) from the Fante Royal Festival, Enyan Abaasa, 1974. Photographer, Doran H. Ross.

EXAMPLE: *As a culmination activity to The Royal Arts of Ghana, a regalia is developed for an Asafo Celebration. The purpose of this occasion is to bring all the students and teachers together to share, celebrate, and demonstrate the different forms of art.*

A multi-cultural art approach must be thought of and developed in relation to the broader context of global studies, not just to a narrower context which is more frequently used, i.e., the ethnic make-up of a specific school's population. In this broader context the students have a vehicle through which they learn about, appreciate, and value themselves as well as other people. They acquire ownership of specific art skills as well as cross-disciplinary skills in the areas of knowledge, language, geographic literacy, global literacy, and values. Using a sequentially-developed strategy as presented in this article insures the art teacher of a valid beneficial approach that makes the art class an essential element of the school's overall program, whether the art is taught in isolation or as a part of a team effort with the other disciplines.

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Figure 1
The Bamkyim (Royal Umbrella)

The largest, most striking item of regalia is the multi-colored bamkyim (royal umbrella) used to shade kings and chiefs whenever they appear in public.

Kings and chiefs using bamkyim were observed on the coast of Ghana in the seventeenth century. It is possible that the Akan learned of the bamkyim from the North. A bamkyim topped by a golden bird was used to shade the ruler of Mali in the fourteenth century.

The bamkyim, seen by nineteenth century visitors, were generally circular but a few square or rectangular ones were also reported.

Bamkyim-making is a royal task. In the early nineteenth century, there was a village of bamkyim-makers outside the capital, Kumasi, supplying the palace and the senior chiefs. Today most states seem to have their own bamkyim-makers.

The coverings for bamkyim are clearly intended to be spectacular. Imported cloth is mainly used. The predominant color in many is red. In addition, each bamkyim has a color symbolism owing to its function. Thus, the bamkyim is used for enstoolment (installment into office), yam festival, burial, or to honor a visitor will each have a certain set of colors to convey a message from the king or chief.

The finial (top of the bamkyim) comes in a variety of images. A few examples of these finials are crescents, pelicans, elephants, barrels, firearms, and swords of gold. The best-known artist making finials for the royal bamkyim was Osei Bonsu of Kumasi.

When a chief walks, his bamkyim-bearer (kyimie) makes the bamkyim 'dance' to the music of the drums and horns that accompany him. The kyimie raises, lowers, and spins the bamkyim pole to make the valance flap and twirl, producing a cool breeze and showing the bamkyim's colors to its best advantage. The bamkyim thus combines elements of display and spectacle with the practical necessity of keeping the king cool.

Figure 2
The Asafo (sa = war; fo = people)

Asafo is a military institution found in most Akan states, especially among the Fantse in the southern part of Ghana. The original and primary function of Asafo was state defense. As there are no longer wars, Asafo now exercise considerable peaceful, political, and artistic influence in the state. It is involved in the selection and enstoolment (installment into office) of the head of state, the Chief. The elders of Asafo serve as royal advisors on matters concerning the fine arts, performing arts, and artifacts.

Today Asafo and its annual festivals provide a great incentive for creativity among all artists. These festivals promote the essential meaning of African Art - art for functional sake; not for art's sake. Asafo gives the artist a means to use the arts functionally.

Festivals are open-air museums where all forms of art are displayed for the enjoyment of the entire community. As festivals occur only once a year, artists have the chance to create their best work for critics to judge during the occasion and award prizes of praise and honor. The most outstanding features of the occasion are music and dance involving all kinds of fine art. Asafo festivals serve as a means to make public symbolic achievements of individuals or groups of individuals for judgment and enjoyment of all.

The institution of Asafo breeds none of the elitism characteristic of Fantse royalty. While chieftancy is aristocratic and limited to only one matrilineage, the patrilineal Asafo is

Fante asafo flag dancer, Mankesim, 1979. Photographer, Doran H. Ross.

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Asante adinkra artist, Ntonso, 1982. Museum of Cultural History, UCLA. Adinkra is a textile from Ghana. A carved calabash (gourd) stamp is dipped into a dye made from the bark of a badie tree and printed on material.

democratic and open to all. This distinction is visible in the arts. Royal regalia is constructed of precious materials, especially gold and expensive, handwoven textiles. However, Asafo forms are made of readily available cement and commercially produced trade cloth.

Frankaa (a type of flag or banner) are the most dynamic and powerful of Asafo arts. The typical Asafo frankaa is nearly four by six feet and is appliqued with mirror image designs on both sides. The applique is sewn either by hand or by machine; linear details and very small fields of color are hand-embroidered with chain stitching. Most frankaa are bordered on all but the hoist side with a series of triangles or rectangles in alternating colors and with a white cut-cloth fringe used for edging. Solid colors dominate with as many as fifteen different hues occurring on a single frankaa. Occasionally, patterned cloth is utilized for the dress of a figure or to indicate the feathers of a bird or the spots of a leopard. Plants and animals, however, rarely appear in their natural colors; blue trees, red lions and green people are commonplace. To our eyes, the effect is almost cartoon-like.

The principle reason for the creation of a frankaa is the installation of an Asafo captain. The new officer must commission and pay for the frankaa, which subsequently becomes the collective property of the Asafo company.

Asafo frankaa are displayed on a wide variety of occasions. In most states, the major Asafo events is the annual Akwambo (path-clearing) Festival. One of the principle features is the clearing of paths to the shrines of important gods and to the river. During the Akwambo Festival, companies parade through the streets, down to the river, and to the house of chiefs. This is also the most common time for the 'out-dooring' (public presentation) of new captains.

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WISCONSIN'S NATIVE AMERICAN VISUAL ART

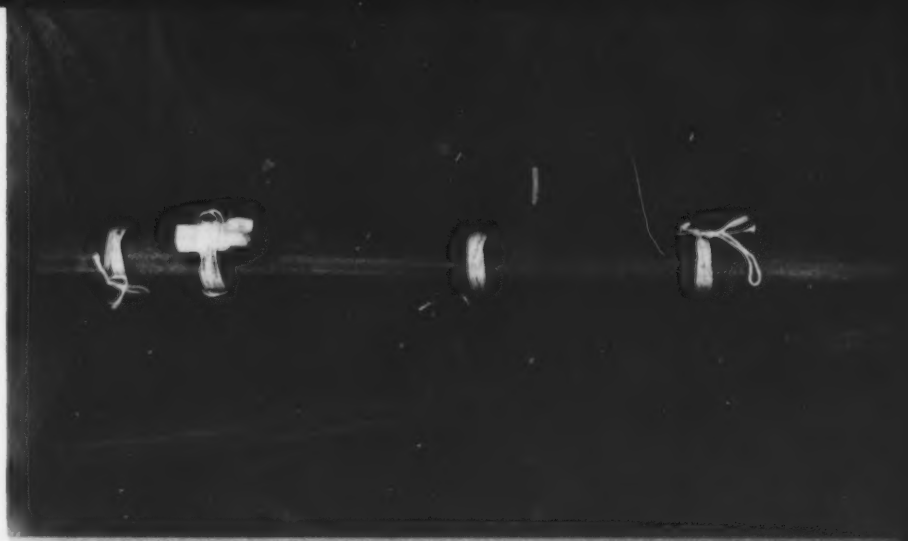
by Patricia C. Stuhr

Willie Jackson playing one of his flutes in front of his home.

This article will present a rationale, based on a belief in the importance of multi-cultural art education and aesthetic anthropology, for studying the art of other cultures with particular emphasis on the art of the Wisconsin Native Americans. The population of Native Americans in the state is on the increase, with about half their 32,000 population consisting of school age children (Wisconsin Department of Health and Social Services, 1983). Some Wisconsin Native Americans have expressed to this author a desire to have their aesthetic values and traditions presented in the schools. It is important to note that the Native Americans are not asking for the exclusion of the dominant American and Western European perspectives, but the inclusion and consideration of their values and traditions in society and in the educational system. In order to make this kind of addition to the art curriculum, it is first necessary to know what the aesthetic values and traditions of the Wisconsin Native Americans are. It is important to understand why they perceive themselves to be different from the general population, and at times, in direct conflict with them.

Their history and art history will be briefly presented. The types of art currently being produced by Wisconsin Native Americans and the values embodied in their work will be explained. Suggestions and considerations for appropriate inclusion of the Wisconsin Native American arts/crafts into art curriculum will be made.

Much would be gained through the study of the arts and crafts of other cultures by the dominate North American society. At present, art as an area of interest and study holds a precarious position in mainstream society. The art education programs in our public schools, art museums, and galleries are constantly in danger of being financially cut back or abolished. Discovering the various ways that the arts/crafts and societies attitudes towards them are incorporated into the fabric of other cultures' daily experiences offers suggestions as to how the position of arts/crafts in our own culture may be strengthened.



Willie Jackson. Potowatomi Reservation, Crandon, WI. Flutes in process of production, 22" long. (Traditional.) Potowatomi. The left side of the photograph shows a cross section of a flute. The right side shows both sides of the flute assembled and tied in place with string until the wood glue sets. Willie carves his flutes out of green cedar or pine wood with only a jackknife. The flutes have been connected with courtship since pre-historic times.

The study of the Native Americans' visual arts/crafts makes apparent the importance, concern, and respect for the environment and materials used to form them. The elitist attitudes that are prevalent and plague some art educators in referring to a separation between art and craft, or the higher level of the 'fine arts' in relationship to craft, can be seen in a different light through the study of aesthetic values of other cultures. In the contemporary Wisconsin Native American artist's evaluation of these terms, an opposing point of view emerges in terms of aesthetic value hierarchy. Because most non-western cultures make no distinction between art and craft, the work produced by artists of Wisconsin Indian heritage will be denoted as art, rather than art or craft. The abolishment of the supposed inequality between the 'fine arts' and 'crafts' in the field of art education would go a long way in opening up opportunities to redefine and consider what 'good art' is.

The United States is becoming increasingly multi-cultural. By the year 2000, an average of one out of every four students in our classrooms is expected to be from a different ethnic or cultural background (Carnegie Report, 1986). Most art teachers in the United States believe in fostering an egalitarian system of art education. If we want students from different backgrounds to participate and do well in our system of schooling, then we must include and present their cultural beliefs and values into the art curriculum and instruction. The arts are an excellent avenue to examine cultural distinctions and to aid in fostering an understanding and respect among people. Even if we have students of a homogeneous background in our classrooms, studying the culture and aesthetic values of others will give students another perspective to view their own art work and aesthetic values. If we accept the notion that art is a record of the respective culture, then the study of cultures through their art must become one of the missions of art education, starting with the cultural arts in the community and the state. To begin to understand the art of other cultures so that we can incorporate this knowledge into art curriculums, it is necessary to look at it from an anthropological perspective.

Jacques Maquet (1971), an aesthetic anthropologist, suggests that we keep our understanding of art in perspective and acknowledge our biases when looking at the art of other cultures. He contends that aesthetic production has been taking place since prehistoric times by all people in all cultures. Herta Haselberger (1961), an art historian, indicates that since the beginning of man's and woman's aesthetic production, they have been creating their art and craft forms for different purposes: utilitarian, ritual, educational, commercial (trade), social prestige, social control, and of recent years, 'art for art's sake'. Maquet describes this art for art's sake as contemplative art, and cautions us to remember that it is a very recent development of industrialized societies mainly in the Western European and North American countries. Museums and galleries did not exist until approximately two hundred years ago. Before that time, art was viewed in the context and by the people for which it was produced and used. With the development of galleries and museums, the category of fine art was conceived; the purpose of this art was to be viewed and contemplated for an individual's aesthetic pleasure. The aesthetic products of earlier periods and those of other cultures were removed from their original context and placed into museums and galleries; this action caused a metamorphosis in application to the perceived function of the art work. This art, which had formerly hung in a cathedral or palace to give social prestige and glorification to institutions or individuals, now became works of art to be contemplated in isolation from its original context and function, and to be considered and analyzed according to the same standards and criteria as the fine arts.

Aesthetic anthropologists generally disagree with this modern and Western treatment of art objects which were produced prior to the nineteenth century and by non-western cultures. Most works of art or aesthetic products do not fit into into the contemporary contemplative category of fine art. This manner of presentation and interpretation of art is an ethnocentric position of Western countries who represent the dominate culture. While Western European and North American art is predominated by painting,

sculpture, printmaking, and drawing, this has not always been the case in Western art, nor is it true of other cultures which often integrate aesthetics and art production into their arts and life. The following discussion of the Native Americans, indigenous to what is now referred to as the state of Wisconsin, is based on the belief that an anthropological view of a society's milieu can be the most complete means of deciphering and understanding the art of a culture and providing insights into one's own. This point of view is supported by Boas (1974), an eminent anthropologist, who states:

> *Anthropology has been able to teach certain facts that are important in our common every-day life. Owing to the breadth of its outlook, anthropology teaches better than any other science the relativity of the values of civilization. It enable us to free ourselves from the prejudices of our civilization, and to apply standards in measuring our achievements that have a greater absolute truth than those derived from a study of our civilization alone... This broader outlook may help us to recognize the possibility of lines of progress which do not happen to be in accord with the dominant ideas of our times (p. 280).*

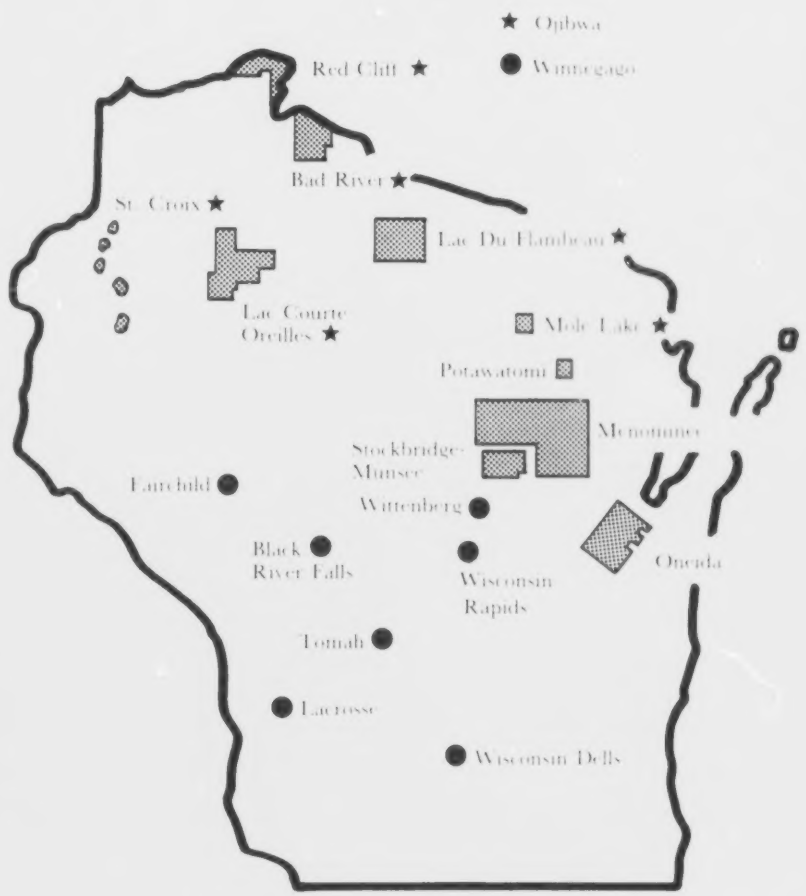
To understand the art of any culture, you must first know something of the people and their social values. The following brief overview concerning the history of the Native Wisconsin Indians will only begin to illuminate the significant relationship that exist among their history, values, and art forms.

When the first white man, a Frenchman, Jean Nicolet, arrived in the area called Wisconsin in 1634, only three tribes were known to reside in the state. These tribes were the Winnebago, Menominee, and Sante Sioux (Douglas, 1954). However, archaeologists report that people of Indians stock were living in what is now known as Wisconsin and the upper Midwest since 12,000 B.C. The present-day Winnebago tribe can be traced to the Upper Mississippi Culture which had been present in the Wisconsin area as early as 800 A.D. Tribes such as the Menominee and the Siston division of the Dakota Sante Sioux are modern representatives of the Woodland culture who are present in the Wisconsin region since 100 B.C. (Ritzenthaler, 1953). The southwestern Chippewa started settling in Wisconsin and the upper Midwest around 1640, and according to Henry Rowe Schoolcraft, the Chippewa agent, their population was estimated at 4,000 individuals in seven major centers by the 1820's (Hickerson, 1962).

The Mascouten, Potawatomi, Kickapoo, Sauk, and Fox started moving into Wisconsin before 1654 due to fighting between the French and the Indians, and among the Indian tribes (Douglas, 1954; Spicer, 1983). In 1834, the forced migration of the Oneida and Stockbridge-Munsee into Wisconsin from the state of New York took place (Ritzenthaler, 1953).

The Mascouten and the Kickapoo moved out of Wisconsin and into what is now Illinois and Indiana in the mid- 1700's. After the Black Hawk Wars of the early 1830's, those members of the Fox and Sauk tribes, who were not exterminated by United States soldiers, were removed from the state (Douglas, 1954). From the 1820's through the 1850's, the Federal Government placed the Indian groups residing in the state of Wisconsin on reservations within the state's boundaries; the Chippewa to the Red Cliff, Bad River, St. Croix, Lac Courte Oreilles, Lac Du Flambeau, and Mole Lake Reservations; the Menominee to the Menominee

Figure 1



Reservation; the Stockbridge-Munsee to the Stockbridge-Munsee reservation; and the Oneida to the Oneida Reservation (See Figure 1). During this period, the government continually changed the reservation borders, always decreasing their size. The Winnebago tribe was an exception, with a reservation being assigned to them in Nebraska. About half of the Winnebago tribe, which had been relocated to that state, returned to Wisconsin and petitioned to have a reservation created for them in their native state. This was denied. Presently, most of the Winnebago people live in Wisconsin rural communities where they have individually purchased land in Fairchild, Wittenberg, Wisconsin Rapids, Black River Falls, Tomah, LaCrosse, and Wisconsin Dells. By the time that the Indians met the white man, their lands had been claimed by the French, British, and United States governments. Despite this, many of the Indian tribes' members continue to live on the land of their ancestors. Some Native Americans still hunt, fish, and harvest natural vegetation from the forests and other natural resources as had been done traditionally (Douglas, 1954). It is important to note that most of the immigrants who were to move into Wisconsin had not even left the shores of Europe by the 1850's when reservation allotments were taking place. Although the majority of the Native American population of the state live on reservations or in rural communities, many have migrated to the cities, usually for employment (Wisconsin Department of Health and Social Services, 1983).

Traditional Art and Craft of the Native American Peoples Indigenous to the State of Wisconsin

Information on the prehistoric and early historic art production of the indigenous prehistoric Native American peoples of what is presently known as the state of Wisconsin and the Upper Great Lakes area is described in *Ancient Art of the American Woodland Indians* (Brose, Brown, & Penney, 1985), *American Indian Art: Form and Tradition* (Walker Art Center & Minneapolis Institute of Arts, 1984), *Indian Art in America* (Docstadler, 1962), *Indian and Eskimo Artifacts of North America* (Miles, 1962), and *Prehistoric Indians of Wisconsin* (Ritzenthaler, 1953). These authors base most of their information on archaeological evidence and the written records from immigrants of the early historic period who had traded or settled in the Northwest Territory (Kohl, 1885; Morse, 1822; Schoolcraft, 1851; Winger, 1939). The writers who described and recorded art forms of the prehistoric Northwest Peoples credit Indians with the production of objects that were more concerned with utility than aesthetics (see Figure 2). The gender role in the production of art forms for the various tribes was also noted. Many of these traditional art forms, which were being produced by the Native Americans before the arrival of the white man, are still being made today.

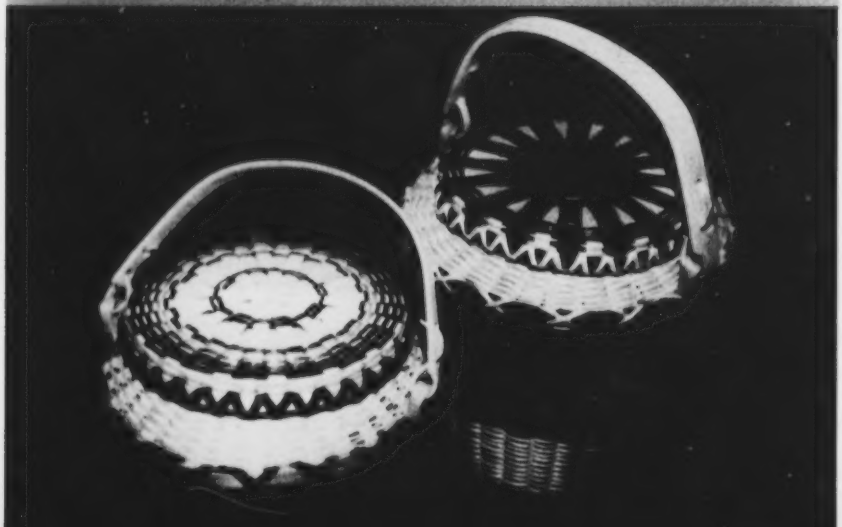
The Contemporary Wisconsin Native American Artist

I became interested in conducting research with contemporary Wisconsin Native American artists as a result of my experience in lecturing to Wisconsin Native American groups in the Wisconsin prison system. After lectures dealing with the art forms produced by contemporary North American Native Americans from almost every geographic section of the United States except the Great Lakes, the question arose as to whether there were any contemporary Wisconsin Native American artists. The reply was that there were, but that only scant information existed on the subject. The recognition of this informational gap in art history led to an initial three year study of Wisconsin Indian artists.

The research was an investigation and analysis of the common qualities and differences in philosophies, values, and methods of production between contemporary Western European/Anglo American and contemporary Wisconsin Native American artists and their art forms. Most of these artists are representatives of the major Indian tribes in Wisconsin: Chippewa, Menominee, Oneida, Potawatomi, Stockbridge-Munsee, and Winnebago.

To discover who are Wisconsin native artists, one-hundred-forty-four separate information sources

Lauren K. Littlewolf. Wittenberg, WI. Splint Ash Covered Baskets, 13" x 15." (Traditional/Derivative.) Winnebago. The art of the splint ash basket making was supposedly brought into the state by the Oneidas when they moved to Wisconsin in the 1820's. Some say that the Oneidas were taught to weave splint ash baskets by Euro-American immigrants. Others contend that the art form was being produced by the Indians before the arrival of the Whites. Splint ash baskets are constructed out of prepared and woven white or black ash strips, some of which may be dyed. Traditionally, the dyes were made from minerals or plants; today the dyes used are commercially produced. Lauren prepares the splints, dyes them, and weaves them into baskets. She credits her husband, Tom, with cutting down the ash trees, pounding out the splints, and carving the handles. The baskets were and are used for storing, carrying, and selling or trading as a commercial product.



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were contacted. These sources were affiliated with the following: Native American Higher Education Staff and Native American Groups at Wisconsin universities and colleges, Milwaukee Area Indian Organizations, Great Lakes Inter Tribal Council, Inc., Tribal Chairpersons, Tribal Planners, Indian Spiritual Leaders, Indian Contact persons or representatives, Wisconsin Indian Agencies, and Wisconsin Indian Newsletters and Newspapers.

From the informants' responses, eighty individuals were identified as contemporary Wisconsin Native American artists and interviews were conducted with them over a three and a half year period. The artists and their work were photographed and their explanations of their work were recorded.

As a result of these interviews, three categories were devised to help explain the aesthetic production of the Wisconsin Native Americans. These categories were the Traditionalist, Derivative, and Modern artists. Dr. Lurie, President of the American Anthropological Association, who is currently employed by the County of Milwaukee Public Museum, concurred with two of these factions, the Traditionalist and the Modern artist. From the analyses of the findings of my research, a third category was created, the Derivative artists, to account for differences in the types of materials used in the production of modern forms of traditional Native American art.

Though the artists and their products are presented according to technical production, function, and goals, this categorization is not meant to pigeon-hole an artist, nor his or her work. The factors influencing any artist's production are too complex and transitional to be simply defined. The personal narrative of each artist, which resulted from the interviews, testifies that within the three categories a broad scope of complexities similar to that found in the art of the dominant culture exists.

The Traditionalist artists produce art forms based on the original types of art work and materials employed by Northwoods Indians

Figure 2

Fig. 2: Art Forms Produced by Wisconsin Native Americans

	Prehistoric Peoples	Historic Menominee	Historic Chippewa	Historic Potowatomi	Historic Winnebago	Historic Oneida
Mounds	▪					
Effigy	▪					
Conical	▪					
Linear	▪					
Temple	▪					
Engraved Rock, Carving & Painting	▪					
Cliffs	▪					
Caves	▪					
Boulders	▪					
Body Ornaments	▪	▪	▪	▪	▪	▪
Shell	▪	▪	▪	▪	▪	▪
Beads	▪	▪	▪	▪	▪	▪
Bone	▪	▪	▪	▪	▪	▪
Teeth	▪	▪	▪	▪	▪	▪
Pearl	▪	▪	▪	▪	▪	▪
Painting		▪	▪			
Copper Work	▪					
Covered Beads	▪					
Pendants	▪					
Head & Breast Plates	▪					
Ear Spools	▪					
Weaving	▪	▪	▪	▪	▪	▪
Mats	▪	▪	▪	▪	▪	▪
Bags	▪	▪	▪	▪		
Sashes		▪	▪	▪	▪	▪
Bands		▪	▪	▪	▪	▪
Corn Husk						▪
Sandals						▪
Masks						▪
Dolls						▪
Baskets	▪	▪	▪	▪	▪	▪
Willow		▪	▪	▪	▪	
Cedar Root		▪	▪	▪		
Splint Ash		▪	▪	▪	▪	▪
Sweet Grass		▪	▪	▪		
Birch Bark		▪	▪	▪		
Leatherwork	▪	▪	▪	▪	▪	▪
Clothing & Ceremonial Outfits	▪	▪	▪	▪	▪	▪
Moccasins	▪	▪	▪	▪	▪	▪
Rattles		▪	▪	▪	▪	▪
Drums	▪	▪	▪	▪	▪	▪
Animal Skins	▪	▪	▪	▪	▪	▪
Mide (medicine bag)		▪	▪	▪	▪	
Bags	▪	▪	▪	▪	▪	▪
Rattles	▪	▪	▪	▪	▪	▪
Pipe Bag		▪	▪	▪	▪	▪
Storage		▪	▪	▪	▪	▪
Headdress		▪	▪	▪	▪	▪
Fur Coats					▪	
Rafts		▪		▪	▪	
Engravings	▪					
Stone Palettes	▪					
Sea Shells	▪					
Birch Bark			▪	▪		
Pottery	▪	▪	▪	▪	▪	▪
Storage Pots	▪	▪	▪	▪	▪	▪
Cooking Pots	▪	▪	▪	▪	▪	▪
Serving Vessels	▪	▪	▪	▪	▪	▪
Pipes	▪	▪	▪			
Stone Work	▪					
Banner Stones	▪					
Amulets	▪					
Gorgets	▪					
Effigy Sculptures	▪					
Pipes	▪	▪	▪	▪	▪	▪
Wood Work	▪	▪	▪	▪	▪	▪
Clubs	▪	▪	▪	▪	▪	▪
Ladles	▪	▪	▪	▪	▪	▪
Spoons	▪	▪	▪	▪	▪	▪
Flutes	▪	▪	▪	▪		
Sculptures	▪					▪
Cradleboards	▪	▪	▪	▪	▪	▪
Witchcraft Dolls	▪	▪				
Fish Lures & Decoys	▪	▪	▪	▪		
Grave Markers		▪	▪	▪		
Pipes		▪	▪	▪	▪	▪
Snowshoes		▪	▪	▪	▪	
Drums		▪	▪	▪	▪	▪
Mnemonic Boards		▪				
Snow Snake (carved & painted stick used in a game)		▪				
Shaman Puppets		▪	▪	▪		
Masks						▪
Canoes (decorated with sculptural designs & painted)	▪		▪	▪		
Effigy Bowls					▪	▪
Birch Bark Work		▪	▪	▪		
Mide rolls (scrolls)			▪	▪		
Mats		▪	▪	▪		
Containers		▪	▪	▪		
Canoes		▪	▪	▪		
Dental Graphs		▪	▪	▪		
Cut-Out Decorations		▪	▪	▪		
Quill Work	▪	▪	▪	▪	▪	▪
Embroidery	▪	▪	▪	▪	▪	▪
Birch Bark		▪	▪	▪		
Containers	▪	▪	▪	▪		
Decorated Tools	▪					
Knives/Daggers	▪					
Spears	▪					
Blades	▪					
Axes	▪					

before the arrival of the Anglo (Ritzenthaler & Ritzenthaler, 1983). The original art forms are generally utilitarian, sometimes possessing great spiritual powers, and often fashioned in the 'old way'. The tools used to construct these arts forms have changed, although the processes in making these forms has not.

These art forms are usually made by and for individuals living on the Indian reservations or in the traditional, ethnic Native American communities. These art forms embody the values of the traditional Native American community. According to Suhr (1983), a sociologist, these values can be classified into three categories: spiritual, cultural, and social. Spiritual values include the importance of religion or spirituality in everyday life, the significance of Indian ceremonies and healing processes, and the emphasis on unity with nature. Cultural values include the focus on sharing, the importance of 'noninterference', the use of humor, and emphasis on cyclical time concept. Social values denote the importance of the extended family, the child and the aged, and the Native view of leadership as serving the people and being chosen to serve based on personal wisdom. Wax (1971), an anthropologist, includes the importance of close peer group relationships and the rejection of competition at an individual level while accepting it at a group level.

The goal of most of the Traditional artists in producing their art forms is to insure the continuance of these values and the Indian community. Traditionalists' art forms currently being produced by the Wisconsin Native Americans include: baskets (sweetgrass, birch bark, split ash), leatherwork (moccasins, costumes), quill work, pottery, snowshoes, lacrosse sticks and balls, cradleboards, war clubs, dolls, wooden spoons and bowls, wooden effigy sculptures, hoes, spearfishing decoys, canoes, flutes, and pipes. Some of the prehistoric and early historic art and craft forms previously mentioned (see Figure 2) were not being made by the artists which I surveyed. This does not mean that they are not currently being made by the state's native peoples, but only that the artists identified by my informants are not making them.

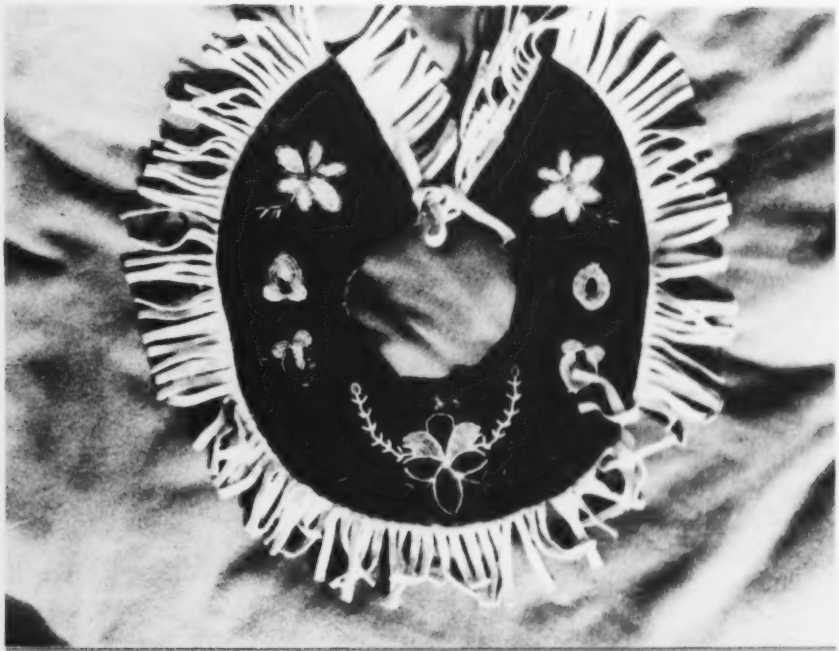
The Derivative artists produce art forms based on the original types of art work made by the woodland Indians before the arrival of the Anglos. Their art forms are modified from those of the Traditionalists, in that they employ, either partially or totally, materials in the production of their forms that were acculturated after they were introduced to them by the Europeans. These art forms generally embody the values of the traditional ethnic Wisconsin Native American communities. They are often produced by and for individuals living on reservations or in Native American communities. The goals of the Derivative artists in producing their art work are basically the same as that of the Traditionalists.

Derivative art forms which are still being produced are: beadwork, costumes, dance batons, feather work, dream drums, finger weaving, jewelry, woven rugs, and yarn bags.

The Modern artists produce art forms and use materials based on or influenced by the twentieth century Anglo culture. These forms vary widely, but generally have lost their utilitarian purpose while retaining aesthetic values. The Modern artists reflect their cultural background in their work, but the materials can be novel and are not used in accordance with the more traditional Native American values. The values embodied in their work are usually those of the Anglo culture, those being the quest for wealth, success, and upward mobility (Chapman, 1978). Modernist Native American artists, who are financially successful, do not usually live on the reservations or in Native American communities, but rather in Anglo communities, often urban, where they can find employment in their field of interest. The main goal of these artists is to gain individual fame and monetary success in the art world through marketing their work in Anglo communities. Modern art work being produced by the Wisconsin Native Americans are usually in the areas of drawing, illustration, painting, jewelry, pottery, printmaking, sculpture, photography and stained glass.

There have not been any books specifically written about contemporary Wisconsin Native American artists. This, however, is currently being undertaken by the author. While information about Wisconsin Indian artists is sparse, it can be acquired through newspaper or journal articles, or brochures and catalogs from art exhibits. Excellent resources exist which document art forms of the Native American peoples and the assimilation of the Western European and dominant White American cultural values into their art: in the journal, *Four Winds: The International Forum for Native American Art; Literature and History* (Hundred Arrows Press, Incorporated, 1976-1987); *American Indian Painters and White Patrons* (Brody, 1971); and *Indian Art of the United*

Edwin Martin. Stockbridge-Munsee Reservation near Bowler, WI. Silver and Turquoise Jewelry. (Modern.) Stockbridge-Munsee. Edwin Martin has been designing and making jewelry for about forty-five years. The string tie clasp shows his most popular design, Many Trails. The string tie clasp has become the official symbol of the Stockbridge-Munsee people. It represents their journey from the eastern seaboard and the many forced uprootings they were required to make before they finally were allowed to settle on their present land in Wisconsin.



Cathy Barber and Rick Barber. Hayward, WI. Beadworked Bib Collar with Leather Fringe. (Derivative.) Chippewa. This bib collar is part of a dance costume. It is made of black velvet material, decorated with a traditional floral design of beadwork and leather fringes. Cathy sews the collar and does the beadwork. Rick tans the deer hide leather and cuts the fringes.

States (Douglas & D'Harnoncourt, 1941). These authors base most of their information on physical evidence (art products), dialogue with artists, and written historical records. The assimilation of these art forms by the Native American artists is attributed to the initial and continuing education efforts, and policies of church societies and the Western European and American governments which have administrated these services.

Most of the contemporary artists were categorized as either Traditionalist or Derivative artists, which demonstrates that the culturally significant arts of the Wisconsin Native American peoples are not dying out, nor are their forms being rapidly amalgamated with those of Western art forms. Their views, values, and art forms will continue to be passed on as a vital part of the culture through the traditional mentor figure. However, as long as Native American children continue to be taught art in the current manner, influenced by the dominant white culture's ideology, there will also be Modern artists. Among children and adolescents who are brought up in a home where traditional Native American values are not stressed, or where great importance is given to formal schooling, the competitive art world may be quite attractive to them. All three of these categories of art may continue to flourish because of the variations in experience and background of the Native Americans.

Cathy and Rick Barber's daughter models the bib collar.

Consideration and Inclusion of Wisconsin Native American Aesthetics in Art Education Curriculum

Presenting the past and present art forms of the Wisconsin Native American artists in our classrooms may help give the Native American students a sense of their own worth and identity. For the Native Americans, Anglos, and other ethnic and cultural groups unfamiliar with the traditional artists, it would be a cornerstone on which to base criticism and appreciation of the modern Native American artists and those of the Western Europeans and Anglo Americans, and to recognize more fully the part of the Native American culture heritage. To know the artifacts of the past gives one a sense of the future (Highwater, 1976). As Vincent Lanier (1987) points out, it is not always necessary to produce a product when teaching art; studying and discussing aesthetic forms is important in itself. Having students make superficial projects, such as construction paper headbands, without explaining the spiritual significance of the feather as a symbol in Native American art and life, is a stereotipic and worthless activity. Most art teachers who have had their teacher preparation in the universities and colleges in Wisconsin are ill-prepared to include the study of the Traditional and Derivative art forms of Wisconsin Native Americans into their curriculums. A teacher's preparedness for this task is dependent upon his or her ethnic background, courses taken in higher education, and their exposure to the cultural values, art forms, and histories of the Indian ethnic groups (Stuhr, 1986).

If the art values of the contemporary Traditionalist and Derivative Wisconsin Native artists are to be given consideration in regard to their aesthetic and art heritage in the schools, changes will have to occur. It is advisable for individuals from state universities and colleges to conduct workshops in this area. An explanation of Native American peoples' value systems, their traditions, and art forms is essential. In addition, Native American artists

should be utilized as guest artists. Native American students should be encouraged to express their culture through their art production and teachers should design projects to allow for this type of expression. More emphasis should be placed on students' analysis of why different cultures value certain art forms than is previously done. McFee and Degge (1977) support this idea:

> Historical roots and cultural traditions are made more 'real' when they are taught to children and reassert the cultural identity of groups. They provide a sense of belonging by giving people an opportunity to participate and by showing outsiders who the insiders are (p. 293).

If we are ever to dissolve the bigotry that exists between the dominant culture and differing ethnic and racial groups in the state, then we must attempt to discover and understand the common grounds between us. Art, as a visual means of communication, is an excellent tool to aid in this discovery.

It is important for Native Americans and the rest of the population of the state to understand the arts of the Native American artists so that they may appreciate more fully an important part of Wisconsin's cultural heritage. For the Native Americans, this affords the opportunity to develop a sense of their own identity and self-worth, which has been sorely damaged by the imposition of mainstream American cultural values on them. Remember that we also teach something by what we do not teach. By excluding the Native Americans' art and aesthetics, we are in fact saying that they are not worth teaching and learning about. Teachers and students do not have to rely on the relics of museums to understand the aesthetics, art, and culture of the Native American peoples of the state, because Native American art is a living art which continues to be produced by the hands of these Wisconsin artists.

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CHICANO MURALS: A CONTINUING CULTURAL TRADITION

by Ronald W. Neperud
Rochelle Robkin

Located in the City Terrace neighborhood, Los Angeles, a mural depicting Mexican revolutionary scenes is seen daily by local people. (Photograph by Ronald Neperud.)

Today, Chicano murals may be seen in a number of large American cities where there is a sizable Chicano population. These murals are situated on storefronts, sides of buildings, in business communities, and on public housing where they constitute a part of the Chicano's everyday visual imagery. The mural imagery ranges from traditional Hispanic culture to documentation of the Chicano's struggles in contemporary American society. The thesis of this paper is that these murals function in Chicano society as a means of communication within and beyond their community and as a rallying point for social action in facilitating cultural identity and history.

The Chicano is a Mexican-American living in the United States. In a broader sense, the Chicano is also part of Hispanic cultural traditions sharing Hispanic language, common religious traditions, ethnic origins, and a common geographical regions affinity. One conjecture is that the term Chicano is contraction of Chihauhau, a state in northern Mexico, and Tejano meaning Texan, which was adopted by Mexicans living in Texas. Another view is that Chicano is a shortened term for Mexican (Mexicanos). What is important is that the Chicano mural movements draw upon sources that are both visual and social in nature. First, the social need for the murals will be examined.

Chicanos in Urban America

Chicanos of the American Southwest and California have never been isolated from their culture in that they lived in these areas before the Conquest and were introduced to Christianity and Spanish customs and language by the Franciscans. Spanish cultures blended with the Indian cultures to form the Mexican heritage. In the industrial north, such as in Chicago, Milwaukee and other large cities the Chicano is a relative newcomer isolated from their land and their language. Often, the first stage in emigration from California, Texas,

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and the Southwest was as migrant agricultural workers or harvesters, later moving into the urban *barrios* where the support of a common language and heritage was possible. In effect, the Chicano has often been in a transitional state between rural and urban orientations, existing at the base of the social and economic totem pole. The Chicano is also in a transitional state culturally; Quirate (1973) indicates that their community is a part of Mexico as well as this country. Being neither Mexican or Anglo, the search for identity is of utmost concern.

Political and social aspirations and expectations of Chicano were low until events of the 1960's: the Civil Rights movement, United Farm Workers' organization, and establishment of la Raza Unita Party. These developments instilled a new awareness and sense of direction in the Chicano community or *barrio*. Just as now, the Chicano community was often plagued by poor housing, lack of jobs, delinquency and gang associated activities centering on 'turf', alcoholism and drugs. The Chicano barrio is often a transitional area pressured by other ethnic groups, urban renewal projects, and a reliance upon welfare where available and if one is eligible. It is not surprising that Chicanos have sought out means of creating and maintaining a sense of community which in northern urban areas are separated from the land, religion, and common heritage of another place.

Probably the most important concentration of Chicano murals is located in the Los Angeles area, particularly in East Los Angeles. The social, cultural, and educational contexts of growing up in Los Angeles are examined as a background against which to better understand the Chicano mural movement.

Growing Up in Los Angeles

First, it is important to remember that Los Angeles was part of Spanish California, then of Mexico and finally an American state in 1850. Immigrants from the East and the Midwest and the South, from Europe have all made important contributions to the city, but the influence of Latin America is strong. Mexico has long served as a source of labor for California.

Chicano children in a City Terrace School, Los Angeles, are reminded daily of the role that education can play in their development. (Photograph by Ronald Neperud.)

The Hispanic heritage of Los Angeles is obvious in formal architecture from Mission churches and the pueblo to the civic buildings of the 1930's and 1940's. Mexican mural movement's big three: Siqueiros, Orozco and Rivera, painted murals about Mexican history, folklore and politics throughout the city and its neighboring communities. Sequeiros' mural on the wall of Olvera Street was considered 'subversive' in the 1950's and was painted over. (It is now being restored). There has always been a large group of Mexican-Americans who were ignored or used by the rest of L.A. even as this heritage is acknowledged.

Los Angeles' population is fluid and multicultural. The city is always changing. Poor and working class areas near the center are the first homes of immigrants, who, as they prosper, move on. Signs and restaurants change from Japanese to Chinese to Korean, and now to Central American and Southeast Asian. Still, East Los Angeles has been the working class Chicano area of the city for many years.

In older parts of the city, bungalows, and single family stucco houses decorated with iron grill work, red tile roofs and tiles, as well as newer ranch style houses, have tiny yards filled with bright flowers, trees and pets. Neighborhood grocery stores open their fronts on the sidewalk displaying fruits and vegetables to passers-by. Much of the *Barrio* looks comfortable and infinitely more livable than the poor areas of eastern and midwestern cities.

City Terrace is a small unincorporated area of the northern edge of East Los Angeles. Small single family homes are built into steep hills that border the freeway. To the east, the towns of Alhambra and Monterey Park are found. Boyle Heights and the rest of the *Barrio* have become the second largest Spanish speaking community, after Mexico City, in Latin America.

Semi-isolated by geography, school district and public transportation routes, City Terrace had a reputation, from the 30's on, as a good place to bring up children. It had a strong sense of community and it certainly did not look urban. People owned their own homes, had

their own backyards and everyone grew fruit and vegetables as well as flowers. The Parent Teachers Association was active and children were expected to achieve. The police and fire departments were family friends. People were politically involved in a variety of local, national and international issues.

In the 1930's and 40's, City Terrace was primarily a working class Jewish neighborhood. It began to change in the early 1950's as the majority of Jewish, Japanese American and Italian American families moved. It became a community of upwardly mobile working class Chicano families. In the 1950's, the first Latina to become a member of the Los Angeles city council lived there. A large university campus had grown up across the freeway and a correctional institution was built on the open hills to the east. This environment is very different from the 'projects', or subsidized housing units.

The formal and informal curriculum at City Terrace School in late 40's and early 50's reflected the multi-ethnic flavor of the community and the ideals of the United Nations. Mexico was 'our closest neighbor' and many of the customs of Mexico were emphasized. In upper elementary grades the Aztec and Mayan civilizations were studied. The history of Mexico and Cortez was much more exciting than the mention of the original inhabitants of the Los Angeles area who were hunter-gatherers and who were annihilated by the Spanish. The people and customs of Mexico are Mestizo, a combination of Indian and Spanish. These heritages were reflected in folk dancing and singing that celebrated Mexican holidays such as Cinco de Mayo as well as the traditional American ones like Halloween. While there is strict separation of church and state in Mexico, in Terrace schools, there was a Posada at Christmas as well as the Chanukah Menorah. There were no auditoriums, gymnasiums or cafeterias in elementary schools. Eating, and playing games were outdoor activities as were many other school activities since it seldom rains in Los Angeles.

Mothers and children walked everywhere: to school, to the store, and to friends' homes. Within the community, there were many fiestas and picnics that were held in parks or school grounds. Picnic and fiesta food came from stands that sold corn on the cob, hot dogs and raspadas (shaved ice with bright syrup on top), little taquitos, lemonade, and really sweet fudgy candy made from pumpkins or cactus and brown sugar. Lollipops shaped like red and yellow and green cones were wrapped in wax paper. As the neighborhood changed, homes became brighter inside and outside. Families seemed to be larger and multigenerational; grandparents, uncles and cousins lived nearby. Birthdays, weddings, and holidays brought large groups of people food and music and dancing to backyards and front yards to share celebrations.

The environment changed also; small shrines with the Madonna began to appear in backyards; brightly colored Santos had small altars in homes. Walls had sculptures made of brightly painted paper mache. There was an emphasis on the Latin concept of Macho, a strict division between the roles of men and women. Women and girls dressed for special occasions in extremely feminine, elaborate, and colorful ways. The elaborate stylized graffiti of the youth gangs from the 'Projects' appeared on the blank walls and billboards. In the early 70's, a mural was painted on the side of Barbanel's corner drugstore, covering some of the grafitti. In the new library, ceramic murals were created on the walls.

A recent conversation with the principal of City Terrace School (Mr. Martinez, 1988) provided contrasts and similarities to the community of the 1940's and 50's. The population is primarily Chicano, but the area is changing again; now, there are two Black families, a Vietnamese family and a Chinese family in the community. The principal was proud of the mural on the new big building and of the pride his students took in it.

While much of East Los Angeles seems almost semi-rural, with individual family houses and bright flowers, the projects are housing units with urban problems of young people who are not motivated by school and who cannot find jobs. Drugs and gang warfare are common among the young people who are caught between conflicting cultures and who do not have access to the affluence they see around them since the days of Zoot Suits.

The movement of La Raza has been a source of the political consciousness and strength to Chicanos all over the United States. A cultural renaissance was envisioned by many Chicanos, and the mural movement, so much a part of the Revolution and Postrevolutionary expressive and educational needs in Mexico (Goldman, 1981) became an important cultural expression for Chicanos especially for the youth.

The Chicano Murals

The mural has emerged in Chicano *barrios* as a major visual art form. Located as they are within community housing projects, and on stores and schools, they serve daily to remind Chicanos of their heritage in an often hostile environment separated by time and distance from familiar cultural surroundings (especially characteristic of Northern urban settings). Most importantly, the Chicano mural movement developed new visual imagery, a new art form, which provided a vision for a new audience. According to Castellanos (1974, p. 40), director of the Mechicano art center, 'The Chicano artistas are assuming other roles besides that of an artista. They want to effect change and they recognized the necessity of doing it themselves. Thus, they cannot help but develop new institutional alternatives since they are applying creativity to a social context.'

The Chicano murals must also be seen in the context of mural movements originating in the 1960's during a period of rising expectations among Blacks, Chicanos, and other ethnic groups supported by the Civil Rights movement, environmental concerns, recognition and appreciation of cultural roots, and a growing militarism which these movements helped foster (Sommer, 1975). It is not surprising, then, that murals began to emerge as a means of extending Chicano aspirations, expectations and the growing sense of frustration

with existing social and environmental inequities. While the Chicano murals developed against the background of contemporary changing social conditions, the Chicano artists reacted not only to their social environment, but began to create new visionary images drawing upon a rich and complex symbolism associated with their Mexican heritage, the Church, Mexican mural traditions, and their own experiences as Chicanos in contemporary society.

Some murals were designed and painted by professional artists; others were designed by artists and executed by crews of neighborhood youth; and, most importantly, others were designed and painted by young people.

Young artists in East Los Angeles fused a distinctive graffiti style with traditional symbols to claim turf in the city by putting their 'placas' (gang symbols) names, nicknames and the names of their gangs or clubs on walls. The mural movement became a productive, creative way to channel this important function of naming and claiming with an honored political as well as aesthetic form while giving young people a constructive alternative to drugs and fighting. Some murals became peace treaties between gangs. The goals of the organizers of gang murals, artists like Judy Caba and social workers from EPIC (Educational Participation In Communities), seemed to be successful in solving some of the problems of young people in Los Angeles (Cockroft, 1977).

In 1971, The Mechicano Art Center, a cooperative gallery and art center in East Los Angeles opened its doors; directed by Leonard Castellanos, he coordinated murals on its own building and on buildings in the neighborhood for which Machicano provided scaffolding and paint. Gallery artists coordinated murals done by local gang members on a grocery store and then the walls of the Ramona Gardens, a federal housing project of six hundred families. The walls of the two story multi-family buildings were covered with the signatures of rival gangs in one of the most run-down and violent areas of the *barrio*.

The Citywide Mural Project, founded in 1974 and funded by the Los Angeles City Council, supported group projects involving youth, senior citizens and children to promote communication. Artists and teachers organized these projects throughout the city and negotiated the procedures for design and site approval, payment for materials and equipment. The Citywide project was coordinated by Judy Baca who organized gang members to paint a series of murals on the walls of the Los Angeles River. More recently, Judy Baca coordinated the Mural projects for the 1984 Olympics that involved many professional artists and the galleries showing the work of young artists and community based public art in Los Angeles.

The most and best known concentration of Chicano murals are those at the Estrada Courts housing project. At least 40 murals on Estrada courts housing project were coordinated by Charles 'Gato' Felix of the Goez gallery, a private gallery for Chicano artists in East Los Angeles.

The Chicano cultural renaissance of La Raza gave impetus to the Mural movement in all of the Southwest. The murals in the *barrio*, particularly the murals executed by gang members, brought gangs together in constructive creative activity that diffused gang violence and promoted Chicano solidarity through culture. Mural themes include symbols and formal elements of Aztec and Mayan iconography as well as Catholic religious imagery that mirrors the Mestizo culture of Mexico and the Chicano Southwest.

A Madonna painted on a wall at Casa Marvella by social worker Sam Zepeda and the Arizona gang became a local icon, as people in the neighborhood presented her with fresh flowers and plants.

In the beginning of the 70's the stylized graffiti of names and *placas* was incorporated into the lower sections of many murals. 'Without the graffiti', the painter Herron says, 'the wall is too untouched, too bare, and not really a part of the neighborhood' (Cockroft, Weber, & Cockroft, p. 63). Herron treats the names with respect and when a boy dies, he reportedly paints a cross over the name.

The Chicano mural iconography draws upon a variety of visual sources, some ancient, some of immediate social content and some adaptations including graffiti. These images represent an amalgam of ancient and contemporary iconography and serve as a visual record of the Chicano's social and political struggles.

Estrada Court Housing Mural (detail), Los Angeles. Among the numerous and diverse murals covering the walls of these housing units, revolutionary ideas and heroes are often depicted. (Photograph by Ronald Neperud.)

Sources of Mural Iconography

Much of the iconography of Chicano murals is drawn from four traditional sources, as well as utilizing contemporary graphic and social commentary: the Pre-Conquest mural traditions of the Mayan and Toltec civilizations, Mexican church art, Posada and other Mexican social commentators, and *Los Tres Grandes*, the muralists, Rivera, Orozco, and Siqueiros. The iconography employed in Chicano murals ranges from contemporary social commentary depicting the treatment of Chicanos at the hands of law enforcement groups and racist groups to depiction of very traditional images with little or no obvious social commentary. The images developed for a mural depend a great deal about the social, political orientation of the artist and the purpose of the mural. The murals themselves reflect a broad range of artistic competencies ranging from those displaying a higher level of professional accomplishment to those crudely applied images in which the social message outweighs painterly ability.

What we especially want to examine here are the types of imagery employed, the meaning of the iconography used, and how these serve to establish and enhance the meaning of being a Chicano in a contemporary urbanized society.

An eagle sitting on a prickly pear cactus with outstretched wings is a frequently used symbol of the Chicano's ties to the ancient Indian cultures. Aztlan, the ancient legendary home and origin of the Aztecs from which they began their wanderings in search of a home, eventually settling at the present day site of Mexico City. In their wanderings initiated by their god Huitzelopochtli, the Aztecs continued to seek the omen of the eagle which was discovered on a prickly pear cactus with its wings outstretched toward the rays of the sun, basking in the warmth and freshness of the morning. In its talons, the eagle held a bird with very fine feathers, precious, and shining. When people saw the eagle they humbled themselves, as if the bird were divine. According to the legend, the eagle upon seeing them bowed in their direction. Observing this, the Aztecs believed that they had come to the end of their journey. They marked the site and rested at what was to become the present site of Mexico City. The use of the eagle on a cactus reminds the Chicano of ties to a distant heritage as does the use of stepped pyramids and other symbols from their Aztec roots.

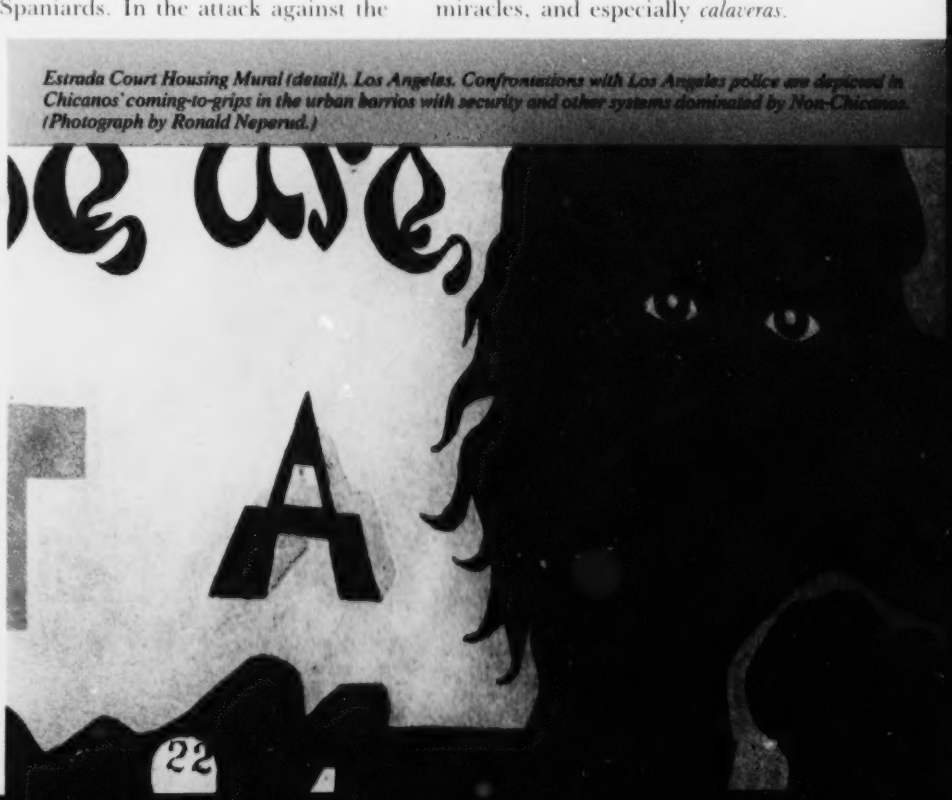
Quetzalcoatl, also of ancient legends, is depicted as a plumed serpent in a number of the murals. The most important of the Aztec gods, Quetzalcoatl is a combination of serpent, the rain god of the earth, and his enemy the eagle (Smith, 1968).

Various religious, political, and military leaders are often depicted in the Chicano murals, particularly in the more traditionally oriented imagery. Among these, the Virgin of Guadalupe, patron saint of Mexico, is shown as a madonna-like figure with arms outstretched, dressed in blue, and radiating light from her body. Hidalgo (1753-1811) is shown as a balding, sunken-eyed cleric often carrying a torch is known as the Father of Mexican Independence. He was a Creole priest who led the first major attack against the Spaniards. In the attack against the garrison at Polores in 1810 crying, 'Long live our Lady of Gaudalupe, long live independence', Hidalgo rallied thousands to the cause before being captured and executed on July 31, 1811.

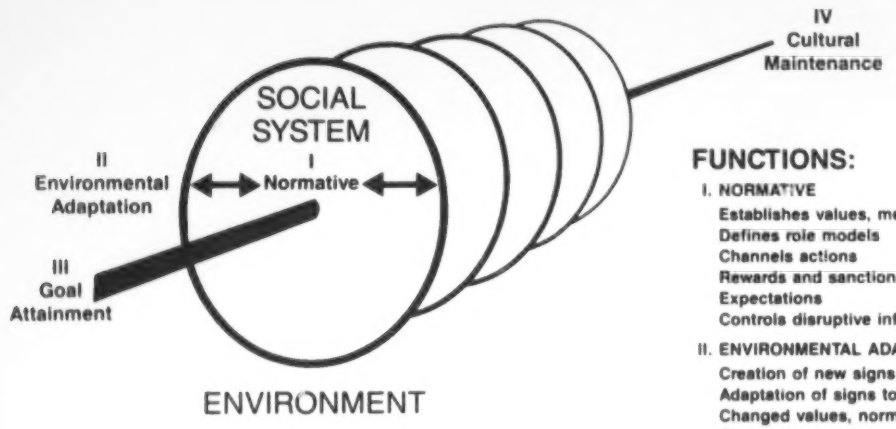
Other heroes to Mexican independence include Juarez and Zapata. Benito Juarez (1806-1872) was president from 1867 to 1871. A poor Indian lawyer from Oaxaca, Juarez ordered the execution of Maximillian after defeating the French. Juarez is depicted as dark skinned and with slicked-down black hair wearing a black frock coat carrying a book. Emiliano Zapata (1833-1919), a warrior hero of the Revolution, is also known as a champion of agrarian reform.

Popular Mexican prints, such as by Jose Posada, have been a potent force in Mexican culture and have had an impact on the iconography of Chicano murals. Posada, born in 1852, worked as a printmaker for over forty years contributing very inexpensive, but broadly distributed prints (zinc etching) to development of a national consciousness. Posada's images that irreverent of political as well as common human foibles. His thousands of images illustrating stories, book covers, and found in a variety of broadsides, newspapers, and periodicals dealt with disasters, national events, everyday life, miracles, and especially *calaveras*.

Estrada Court Housing Mural (detail), Los Angeles. Confrontations with Los Angeles police are depicted in Chicanos' coming-to-grips in the urban barrios with security and other systems dominated by Non-Chicanos. (Photograph by Ronald Neperud.)



THE SOCIAL FUNCTIONS OF ART:
THE FOUR-FUNCTION PARADIGM



FUNCTIONS:

I. NORMATIVE
- Establishes values, meanings
- Defines role models
- Channels actions
- Rewards and sanctions
- Expectations
- Controls disruptive influences

II. ENVIRONMENTAL ADAPTATION
- Creation of new signs
- Adaptation of signs to change
- Changed values, norms, expectations
- Change in meanings

III. GOAL ATTAINMENT
- Aesthetic
- Economic
- Moral
- Social

IV. CULTURAL MAINTENANCE
- System of symbols and meanings
- Constitution of roles, relationships
- Provides unifying features

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Figure 1

Calavera means skull in Spanish, and by extension skeleton. In Posada's *calaveras* prints, all of the characters are skeletons that deal with every type of human activity. Most of these prints were done for All Soul's Day Day of the Dead and satirize social and political issues. Posada's *Calaveras* prints are important in that they 'tap sources that are typically Mexican, for both the Indian heritage (skulls and death-goddesses are common in pre-Columbian art) and the Spanish heritage (the death orientation of the monastic orders, and the dance-of-death and Memento mori traditions) have blended in the average Mexican's stoic, but far from humorless, view of death' (Berdecio & Appelbaum, 1972, p. xviii). The skulls and skeletons that can be found in Chicano murals, thus, demonstrate the iconographic cultural continuity.

Some of the symbols are constantly being recycled to serve more contemporary needs. For instance, an eagle perched on a cactus, clutching a writhing snake is at the center of the Mexican flag consisting of vertical bands, from left to right, of green, white, and red. The Mexican flag is adapted to some of the murals. The image of the eagle shows up again as the symbol of Cesar Chavez's Farmers Unions. Chavez is also often depicted along with other heroes of Chicanos' struggles.

Social Functions of Chicano Murals

At first glance, it might seem sufficient to simply say that Chicano murals serve to provide cultural identity and continuity. However, to do that is to gloss over some of the particular ways that the Chicano mural movement has functioned and thus loose sight of perspectives that provide insights into the functioning of other cultures as well. It is important to see the Chicano mural movement as part of a broader cultural context which gave it direction and an imagery that could be adapted to contemporary problems. It is helpful to consider the social functions of this and other cultural developments from the framework of a four-function paradigm (Neperud, 1981) which has also been used for analyzing the cultural maintenance functions of Wisconsin Native American art (Neperud & Stuhr, 1987).

Social systems such as the contemporary urban Chicano community functions to maintain its integrity through development and promulgation of normative values, meanings, and expectations in an environment in which certain adaptations are necessary for survival (See Figure above). The normative function is represented as Point I and environmental adaptation as Point II. A social system also exists on a time dimension in which goals are sought, Point III, and which is maintained as a culture over time, Point IV, through common symbols and meanings. The use of this paradigm provides a perspective from which to examine how Chicano mural imagery and its iconography functions within the Chicano community.

Of what importance are murals to Chicanos and their community? First, murals represent direct involvement by many people of a particular community, ethnic origin, or group. Participation in creation and painting of the murals means that Chicanos have a direct relationship to visuals, not just art which is often regarded as separate from people. This participation in painting the murals results in community pride among the Chicanos. Prestige results from the fact that others come to see and talk about the murals. Additionally, communities tend to protect their murals from defacement, and thus, people are defending their own communities. Perhaps, of greatest importance is the identity that the mura'ls provide the people of a community. People's lives are reflected in the murals; they can identify with the murals and with the community. Furthermore, the artists identify with the community and in the process art is demystified in the sense that art becomes a part of their lives rather than existing in a separate and meaningless manner. Art becomes a vital human process in contrast to a view of art as a separate object removed from meaning for many people (Cockroft, Weber, & Cockroft, 1977). In these ways, the Chicano murals function in a normative sense, Point I (paradigm) to establish values, meaning, and expectations that give the Chicano a sense of who they are. Creation of murals also channels actions of youth in a socially acceptable manner.

The Chicano mural movement functioned to bring the Chicano community together in the sense that they realized that they could be a force to be reckoned with as they faced the future. In providing for a sense of identity, Chicanos began to realize that there was some hope of attaining goals. Castellanos (1974, p.40) recognized this: 'A few Chicano artists and organizers have awakened the dormant world of art and politics into one of activity and deep controversy on all issues concerning the arts'. This 'new art front' has the potential of creating institutional change. In effect, Chicano mural movement has functioned at Point III, Goal Attainment, particularly in developing of vision of themselves as a force in attaining social goals. Tied into this movement were the development of the educational workshops and organizations that began to serve as a means of obtaining social cohesion. Realistically the mural movement has not always continued as a strong social movement, but one can speculate that it served as a basis for some of the political gains in the form of stronger voices that Chicano political leaders have begun to exert in recent years toward attaining social goals of Chicanos.

Without a doubt, the Chicano muralists have drawn heavily upon the symbols and meanings of the Indian, Hispanic, and Mexican cultures of which they are an extension. A strong visual history of Chicanos has been presented by the imagery and iconography employed in the murals. This has been a strong visual communication of who they are, where they have come from, and the struggles through which they have prevailed as a people. Other cultures and ethnic groups should be so fortunate as to have this complex rich visual history of who they are in terms of a cultural identity and history (Point IV, Cultural Maintenance). The Chicano muralists in the sense that they have recycled, adapted, and created new forms have extended and continued their visual presence and cultural continuity.

The murals in East Los Angeles functioned as powerful educational tools, giving their painters an education in their cultural background and potential political power in the opportunity to teach the people in their own neighborhoods what they were learning. Studying an art form such as this can enable other young people to understand the educational, political, and religious as well as decorative and aesthetic functions of public art in society.

By creating their own public art based on issues that are important in society, young people can clarify their own ideas, deal with the function of symbols and understand the important function of formal and technical values in expressing and communicating ideas to other people in the community through art.

The fact that murals are group projects, that many people may have a hand in designing them and that many people are involved in planning and painting them, is an important creative alternative to individual self-expression that is often the only way creativity in art is presented. Murals are a very powerful educational tool. Years after their creation they are often the only art projects that young people and the members of their community remember.

The effect of youths' involvement in a meaningful artistic venture has surely been demonstrated in defusing some of the hostility and asocial behavior of Chicano youth. The strong educational function of the Chicano mural movements demonstrates how an artistic activity with direct ties to life is capable of vitally involving Chicano youth in purposeful activities. Perhaps, we might give more attention to art whose purposes arises with the people instead of sifting art from the top down until it has been anesthetized of potent social content and functions by the time it reaches students in classrooms.

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An American Art Teacher In India: Educational Travels As A Cultural Resource

by Vicki Samulyk

The ultimate multicultural experience is immersing oneself in another culture by living in it. For the art teacher who enjoys travel there are many ways in which to structure a first-hand multicultural experience that will provide experiences relevant to the classroom. One might wish to arrange to spend some time, either teaching or observing, in the schools of the area chosen to visit. The school, as a microcosm of society, exhibits the kind of social and cultural values that are important to the culture of which it is a part. The style of interaction between teacher and students, the methods of instruction, and the nature of curriculum can all provide insights into a culture.

In planning an experience in foreign schools, or even in schools in another part of this country, one can explore a number of sources. Many university education departments offer overseas study or comparative education courses that include visits to foreign schools either to observe, teach, or both. This route can offer a chance to interact with foreign teachers as well as react with American colleagues about the experience. A good travel agent may be able to put you in touch with educational groups overseas. The National Education Association (NEA), National Art Education Association (NAEA), and International Society for Education through Art (INSEA) are organizations that can provide information about travel opportunities that could introduce you to schools and art programs in the area you wish to visit. Do not overlook friends and relatives that originate from other places. They may be happy to assist with letters of introduction to personal contacts in their homeland.

It is important that all parties involved communicate about expectations on the part of the host and the visiting teacher. Length of visit, amount of time and responsibilities

Composing Swing, the Rasa Series, Mid-nineteenth Century, Elvehjem Museum of Art. In a forest clearing, a revolving wheel with chairs has been set up on which several ladies are amusing themselves. The Trees are loaded with flowering creepers and the empty space is filled with flying cranes in geometric formation.

in the classroom, curriculum, materials, and social practices are among the areas that need to be discussed prior to and at the beginning of a visit. Above all, it is important for the visiting teacher to go into the experience with an open mind and an attitude of flexibility. The purpose of this kind of experience is to learn about the culture of the host, not to perpetrate one's own values.

For three weeks during a summer in India, I had the opportunity to live with an Indian family in Ahmedabad and work as a visiting teacher in two different types of schools there. I arranged this experience through the University of Wisconsin-River Falls and Dr. Ross Korsgaard in the School of Education there. My encounter with Indian culture proved most enriching and enlightening.

India, Art, and Education

Although the arts have always been educative and essential in Indian life, the place of art education as a school subject is fairly recent. In order to assess changes in Indian art education, the position of the arts in ancient India must be understood. In prehistoric India of 3000 B.C., art was closely connected with religion and ritual. In fact art was not separate from life; it was an essential part of the daily living process. Through the arts. . . traditional values found expression, the arts reinforced age-old traditions, strengthened cultural identities and made for harmonious social relationships (Sen, 1985). An example of this is rangoli, a kind of painting made on the ground or floor with colored sand. The images are made by artists for the celebration of holidays and special occasions, enjoyed for awhile, then swept away. Rangoli artists use traditional themes as well as modern ones, linking the past with the present in community celebration. Artists like these historically have had a definite place in society and the caste structure. Training in the arts was passed on carefully from the master (guru) to the student (shishya). Because art served to manifest philosophic thought in daily gesture, even the simplest villager could appreciate art for its cultural value.

In the late nineteenth century the British rule and educational system came to India. Art was taught as a school subject and the concept of drawing was based on rigorous practice for skill development to be precisely followed under perspective rules. Repetitive geometrical design was another aspect of the drawing course (Virmani, 1984). The purpose of this was to train draftsmen and engineers who would fill the appropriate positions in colonial society. Today, thirty years after independence, art in the Indian school bears the distinctive mark of British influence. At the same time, the Child Art movement, advocating freedom of self-expression, and the revival of Indian art heritage have broadened the purpose and approach to art education.

Education is free and compulsory to all children in India up to the age of 14 or Standard IX (comparable to grade 9). The union and state governments are jointly responsible for educational matters. A large number of middle and upper class families are willing to pay tuition for private schools in hopes of a higher quality education for their children. The literacy rate hovered around 28 percent in 1981, varying greatly from state to state. Over-population and poverty make compulsory education fairly unenforceable, especially in the rural villages. Some kind of art seems to be prevalent in most schools, although there is no mandated requirement and no state or national curriculum.

Ahmedabad

Ahmedabad is a city of over two million people situated in the western state of Gujarat. It is a blend of Hindu and Moslem cultures in a renowned commercial and textiles production center. Mahatma Gandhi founded his Ashram there and, unlike many other parts of India, there is little evidence of British colonial occupational. Life reflects the variety and continuity of traditions both old and new. Cattle, cars, and rickshaws share the same roadways. Women wrapped in hand-printed sarees view modern abstract and expressionist India paintings in art museums. Glass and steel structures stand side by side with ornately carved stone temples. Everywhere there is an element of artistry and craft of the hand: the arrangement of vegetables for sale on a blanket, small tooled metal images of deities on kitchen walls, intricate designs in henna (red dyestuff) on the backs of young girls hands, large clay pots to cool drinking water.

The political situation in Ahmedabad was less than desirable during my visit and impacted heavily on the educational systems. Since 1948, the Indian government has identified 'scheduled castes and tribes', a group including untouchables and others who had historically been deprived of normal social interaction and opportunities in the mainstream of society. This group comprises about 22 percent of the population. The state of Gujarat proclaimed that ten percent of all medical and engineering openings at the university be reserved for these 'socially backward classes'. Higher-caste Hindus have protested this policy, since they dominate the university admissions. But the most violent demonstrations came after the new government raised the quota to 28 percent. Riots, looting, and killing put the city under curfew and all schools save one were closed. At last an agreement was made to rescind the additional 18 percent reservation. Federal troops were withdrawn, schools reopened, and the city began a slow return to normalcy.

The Central School is one of a system of central schools throughout India and several other countries that serves over 300,000 children of transferable government employees, including the military. The system uses uniform syllabus and textbooks and prepares students for the All India Secondary School Certificate Examination. Education is free through the eight standard and a nominal tuition is charged for the ninth through twelfth. The language of instruction is Hindi but English is taught as a required subject. The Central School in Ahmedabad serves about 1200 students in Standards I through XII and is staffed by sixty teachers. In the long buildings surrounding a courtyard, students sit quite close together at desks in their

Rajput darnia, Museum of Cultural History, UCLA. Darnias, embroidered covers for piles of stored quilts, are probably the most important household textiles in a Rajput or Ahir girl's dowry.

classrooms. Each room has a single chalkboard and not much decoration. As the principal, Mr. Rathore stated, 'Please excuse us if you find it crowded or if there be some broken desks, but you will not find among us any broken hearts.' He was quite correct.

Art in one form or another is part of the curriculum for all students. In the first through fifth standards it is taught in the classroom. At the sixth standard the students begin to follow one of three streams, either Science, Commerce, or Humanities, and this determines the amount of art in the curriculum. Students bring their own supplies (i.e., pencils, paints, sketchpads) although the teacher provides a few things from time to time. Resourcefulness is so instilled in them from early childhood on that children use their materials sparingly, careful not to waste paint and seldom disposing of paper without first using both sides.

Drawing class for the sixth through ninth standards meets two or three times a week. Mrs. T.M. Desai, a very accomplished artist in her own right, teaches drawing through a variety of subject matter from figures in action to still-life and landscape. In the lessons that I witnessed, she drew and explained several items on the board which the students copied into their notebooks. After this they usually do 'free-hand drawing' or drawing something original along the lines of the examples. The styles encouraged are very traditional, including stylized appearance of Indian facial features, figures which mimic the graceful rhythm of temple carvings, and ornate flowers resembling those of the Islamic miniature paintings of the 16th century. One of the objectives of the Central school is, 'To develop a spirit of national integration and create a sense of Indianness among children' (Kendriya Vidyalaya, 1983). This is certainly carried out in art education. The primary emphasis is on the development of appreciation for the very art that is an integral part of Indian culture. Here was one area where I saw little evidence of Western European influence.

Students in these drawing classes showed more attentiveness and concern about following directions than most American students do. I introduced contour drawing, the use of one continuous line, to a sixth standard class. Although the concept was foreign to them, they made a supreme effort to draw as they were instructed to. Another time I had each student draw a running man. Many of them consulted their notebooks for the appropriate stick figure to copy. If I presented a topic and made some quick sketches on the board, the students were puzzled that I erased my drawings and encouraged their own ideas. The opportunity to copy an example provides some confidence that the task is being completed correctly. Perhaps in the discipline of schooling a little spontaneity has been lost.

Craft, taught in the sixth through twelfth standards, fall into the category called Socially Useful and Productive Work (SUPW) rather than Fine Arts. The purpose of SUPW is 'to provide a corrective to the predominantly bookish character of education so that the ethos and dignity of labor pervade the school atmosphere' (Kendrya Vidyalaya, 1983). This category also includes home economics and industrial arts, each student must include some class from this group every year. In the middle school, students' work ranged from drawing and painting designs to cutting paper and printing with objects. They also learned calligraphy and stylized lettering. In India many things are still done and made by hand, in spite of the growing industrialization. These courses teach children how to produce decorative items as a hobby or diversion from academic studies. It also teaches them to respect the value of hand-made things, no matter how simple in origin.

Secondary craft class consisted entirely of girls. Here too, drawing and design work predominated, but sewing and other textile crafts are also practiced. Whether or not a girl

goes on into higher education, and many at this school will, it is still an asset for her to be able to sew and make decorative things for the home. Batik has a long tradition in India and many of the student pieces reflect a synthesis of production and appreciation of cultural tradition. Images of the deity Krishna in various stages of his life, scenes of village life, and the classically beautiful Indian woman were among the subject matter skillfully portrayed with wax and dye.

Amrit-Jyoti School

mrit-Jyoti School is a private, non-sectarian school with about 500 students, ages two and a half to fourteen. The two founding principals have extensive educational training and experience in the United States and India. The school was founded with the idea of bringing the best of the two worlds together in educational philosophy and practice. Like most well-reputed private schools, Amrit-Jyoti has a long waiting list of prospective students. Tuition is graduated according to family income. Facilities include two campuses less than a mile from each other. Conditions are a little crowded but bright and attractive. Extracurricular activities include horseback riding, skating, dance, music, crafts, and sports. Yoga and meditation are required for all students.

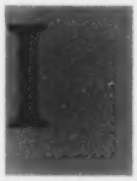
Two art teachers are on the staff, one for the preschool and primary levels, one for the upper primary and secondary levels. Although the primary art teacher was moving to another city, I had a chance to speak with her. Much of the primary art education here consists of developing motor skills by using tools and creative expression. There is some influence of the Montessori system. She begins lessons with a picture talk or a story and the children respond by doing their own drawn composition or design work. Sometimes they go on short field trips for artistic observation. Art lessons take place in the classroom with the teacher moving from room to room. A set of design-coloring books is required for primary students to purchase but these are designed for schools with no art teacher and are used here primarily as supplementary exercise.

I taught a number of primary classes at Amrit-Jyoti and found the same desire to follow the teacher's directions but to a lesser degree. After making a presentation with a theme I found these students full of ideas to draw and fairly unrestrained in expressing them. Themes relating to Indian life experience, such as holidays, recreation, the monsoon, and the marketplace, produced better results than fantasy images. Although most of these children are of a socioeconomic class that watches a lot of television they were less inclined to draw monsters, superheroes, and fantasy creatures than their American counterparts. Many of the symbols used in these drawings were similar to American children's symbols for the same things: animals, people, plants, vehicles. The exceptions were those which depicted something uniquely Indian: turbans, sarees, rickshaws, or unusual kinds of trees. Indian children like to use rulers as an aid to drawing, no matter what the subject is, and I strongly discouraged this during my lessons.

My only communication problems were with the young primary children. Although English is the medium of instruction here, the young ones do not yet have the vocabulary to communicate freely. At times they would rush up to me with pictures in hand and unleashed excited commentary in Gujarati, their home language. If I failed to understand they would repeat it anxiously. After all, the other adults in their lives spoke Gujarati, so why not this one?

Swati Mazumdar, the upper level art teacher made a strong case for art education in the schools. More than providing recreation or training future artists, she believes that art education serves to integrate the visual world into each student's life. Her curriculum includes various types of drawing (still-life, nature, Indian life), design, color theory, perspective, composition, art theory, and art appreciation. This is the first indication of art history, both Indian and Western, that I have seen at this level. A projector is available for showing slides and art reproductions decorate many of the classrooms. Emphasis on aesthetics and art learning in conjunction with studio skills parallel current American thought in art education.

Other Schools



was fortunate to be introduced to two other schools with unique art programs. The first was the Shreyas School, part of a philanthropic foundation instituted and managed by Lena Mangaldas with monetary support from family-owned textile industries. In addition to tuition-paying students, Shreyas educates a number of orphans who live at the school. Low, rambling buildings and lush acreage dotted with play equipment create a park-like setting. Children learn by Montessori method in nursery school and primary classes. Academic subjects are taught in self-contained classrooms and children move to different buildings for art, music, dance, and physical training where they are taught by specialists. The art teacher was in the midst of string design project when I visited. He showed me a number of paintings and drawings by children depicting urban and village life and images from folklore. The school has a weaving workshop, also a pottery and a kiln. Student-made earthenware forms showed vitality and creativity in the use of three-dimensional space. This collection of animal forms and various decorated vessels are among the most spontaneous clay pieces I have ever seen in a primary school. Each year the school holds a festival for the surrounding community involving performances and student-made art. Continued private support and intensive energy of the staff and administration keep Shreyas School an exemplary learning environment.

Like the Shreyas School, the C.N. School is also a private institution. It includes a primary and secondary school, college, art school, and school of architecture. I came to this place to observe the classes of Rashmi Khatri, a well-known art educator in Ahmedabad. Mr. Khatri has done several studies for the state on children's artwork and creativity. He maintains that children do not

need to be taught how and what to do but need to be guided to express what is already in them. Children seemed extremely happy working in his crowded art room and were reluctant to leave at lunchtime. He allowed me to look through a huge pile of student paintings done in tempera and choose several to take with me. I chose one of a political event, a dance scene with girls in traditional costumes, and several paintings of sports and school life Mr. Khatri also encourages free-form compositions and work in mixed media. The work produced in this program is more expressionistic and abstract than what is usually done in the school drawing classes.

Fruit Seller in Ahmedabad—part of the intriguing colors, patterns, and textures of India. (Photographer Vicki Samolyk.)

Conclusion

As India continues to establish itself as among developing nations, educational priorities promise to continue and with that a revised approach to art education. A committee was appointed in 1967 to make a study on improvement of art education, but financial restraints of vital national priorities have delayed the implementation of curriculum and conceptual framework for primary and secondary levels, the inclusion of aesthetics as well as creative artistic expression through traditional drawing and craft activities, and in-service teacher training.

My short experience of living in India gave me some insight into its culture and values as they are reflected in the educational systems. Respect for authority and self-discipline are very evident in the students' demeanor. In competition to attain places in universities with limited enrollments, the student's struggle for excellence is intense. Parents agonize over long waiting lists and pay high tuition to get their young children into private schools, for this is seen as the best preparation for acceptance into the university. Middle-class parents know that their children's education is the key to their own future as well as that of their offspring, for there is no social security in India. Each family is responsible for its own members welfare. Perhaps living in crowded cities and dwellings where 'personal space' is at a premium necessitates a more gentile social attitude with less selfish interest. In a country known for its caste system, everything has its teachers are each respected for their contributions to society. In teaching art to children, the continuity of culture through self-expression takes precedence over innovation.

Through interaction with people and the environment, I gained a deep appreciation for the fabric of everyday life in India. As in any place, there is a rythm to the pattern of daily existence and a way of 'being' that is unique to that culture. Indians value their traditional arts and iconography, the roots of which date back many centuries. I became intrigued with the colors, patterns, textures, and images I encountered, as well as social nuances and mannerisms. It is my sense of 'Indianness' that I hope to communicate to my students when I introduce an area of art or craft from that country to them. There are slides to show, stories to tell, and art works to compare with our own. For many children, the world is a small, limited place, as is the selection of art they see. Learning about children from another country, their schools and art work can teach them to appreciate the universal aspects of the human race.

The knowledge gained through this experience has led me to appreciate my own culture and environment in a new way. The return home can lead one to examine the many small things we take for granted, perhaps because they seem less exotic by comparison. If we explore the ways in which we adorn our bodies, the arrangements of goods in stores and shopping malls, the forms and spaces in our own architecture, we have a rich visual milieux that expresses the values of our own culture. This kind of renewal can revitalize the ways in which we present the world to our students.

Perhaps the greatest reward of this experience has been the expanded vision I have developed of my profession as an educator. Interacting with students and teachers half way around the world gave me a profound sense of the universal activity called education of which we are all a part. I gained an increased sense of confidence in my own professional abilities and much respect for my Indian colleagues. One of the most rewarding aspects of educational travel is that it makes you reflect upon yourself and your own culture. The challenge is to integrate the unique experience into one's persona and to create new personal and professional meanings from which to operate.

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Sidonka Wadina Lee. Harvest Cross. 21" x 15" x 4." woven wheat. (Photograph courtesy of John Michael Kohler Arts Center)

CLOSE TO HOME AND CLOSE TO THE HEART: EXPLORING FOLK ARTS IN EDUCATION

by Richard March

Sidney Wadina Lee's Slovak woven wheat crucifixes are an intricate symmetrical web of fibre and seed, nature's life force bending to humankind's geometry and symbolic thought but not breaking or losing its grassy identity. Jerry Hawpetoss' Menominee roach headdress is a study in the contrast of softness and hardness, with its billow of woven porcupine and deer-tail hair attached to a long triangle of elk horn pierced with heart-shaped holes edged in bright red. Edith Hakamaa's Finnish rag rugs using the traditional 'big lake wave' pattern vibrate with color, the repeated pattern building upon itself like visible harmonic sound waves.

These are only three examples of intellectually challenging and sublime Wisconsin folk art by masters of their traditions. Dozens more could be mentioned. In addition to such highly skilled artists, it is also true that most people participate in a folk art of some sort, be it needlework, whittling, carving a pumpkin at Halloween, or coloring eggs in Spring.

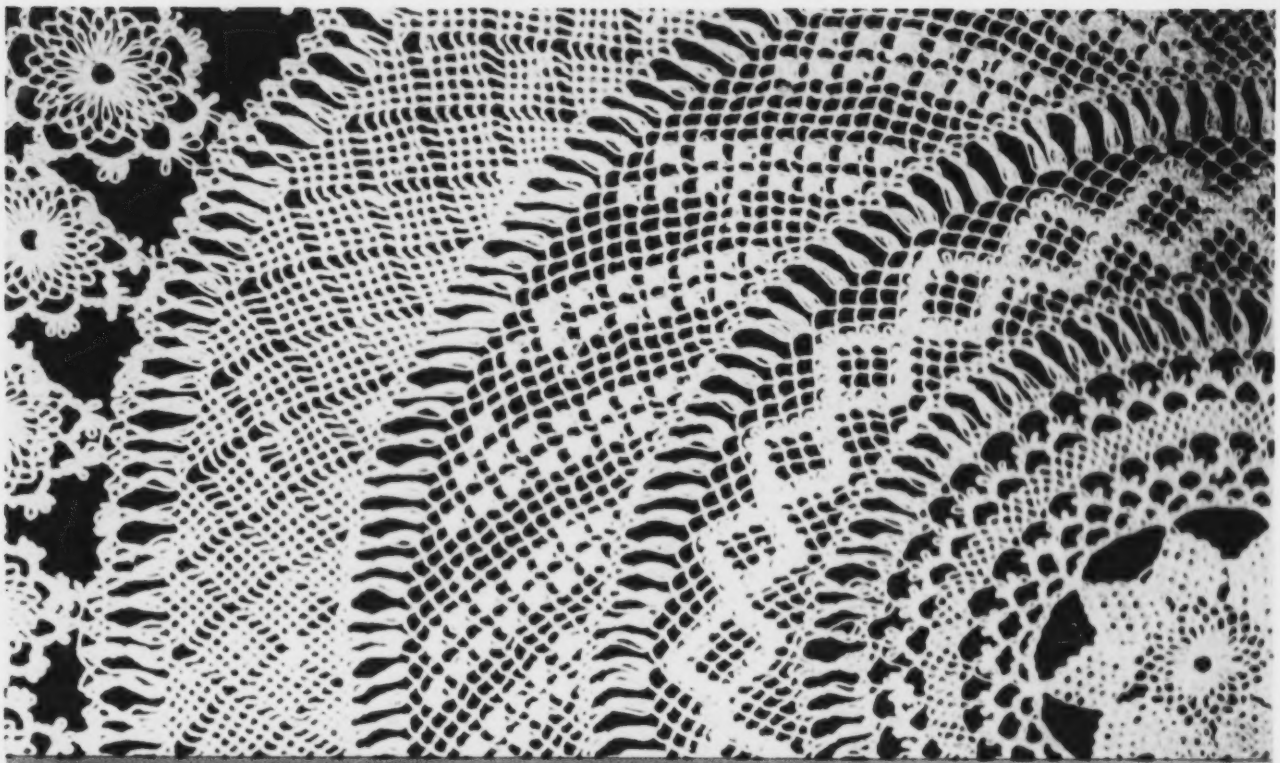
Unlike academy trained fine artists, folk artists rarely have any formal training but learn from their own elders and peers in a family or community setting, absorbing the aesthetics and techniques of their art form which is at once an expression of their individual creativity as well as the heritage of a communal group. Also unlike fine artists, folk artists are seldom powerful advocates of the importance of their work. Indeed, most are uncomfortable with the very term 'artist'. Instead they tend to think of themselves as people who know how to do something well. The works are meant to be appreciated on their own terms, mostly within the small community or sub-culture which already knows and understands the genre.

As a result, the folk arts tend to be little known or appreciated outside their traditional communities, and the folk arts of the local area usually get short shrift in arts education programs. But isn't this sort of work common and uninteresting? Why should schools even bother with this folk art material? Is it really art, anyway?

To be satisfied that folk arts are true art and can be extraordinary, fascinating, and highly valuable educationally, one need only take a closer look at some of the traditions and the work of their outstanding practitioners. As is true in the fine arts, not all folk artists are excellent. However even those who are outstanding, typically are little-celebrated, close-to-home creators.

Since knowledge of who are the good woodcarvers and lacemakers tends to be in-group information, the dilemma for an outsider is to even know how or where to find such artists. They generally do not belong to art associations or show their works in galleries.

Recently, in Wisconsin, the task has been made a little easier. We



Elizabeth Keosian, Armenian needle lace. (Photograph courtesy of John Michael Kohler Arts Center)

now have the beginnings of a comprehensive picture of Wisconsin folk artists and the genres of their work. The first systematic statewide field documentation effort of folk artists was conducted by folklorists James Leary and Janet Gilmore in 1985-86 to identify potential participants for an exhibit developed by the John Michael Kohler Arts Center of Sheboygan.

In fifty of Wisconsin's counties, they documented more than two hundred folk artists. Seventy had works included in the exhibit which was shown in Sheboygan, Madison, and Milwaukee during 1987. Reports on the artists and slides of their work are still accessible to the public at the Kohler Arts Center. It is important to remember though, as extensive as their survey was, it nonetheless could only scratch the surface. There are still thousands of significant Wisconsin folk artists who have never been documented.

Of the many possible good examples, I will discuss the work of four artists documented in this trailblazing survey. Elizabeth Keosian and Allie M. Crumble are from Milwaukee and are both folk fiber artists, but they practice distinctly different traditions. Mrs. Keosian is carrying on an Old World art form, Armenian needle lace, much as she learned it in her Middle Eastern homeland, while Mrs. Crumble's African-American quilting represents a New World synthesis of African and European elements with a decidedly African aesthetic underpinning.

Elizabeth Keosian brought her lacemaking skills to Milwaukee when she immigrated to the United States in 1929 as a 'mail order bride.' Indeed, her hope chest filled with lace was ceremonially integral to the process of taking a spouse. She was born in Turkey in 1909 and while she was still an infant, the male members of Mrs. Keosian's family perished in Turkish massacres of the Armenian populace. Soon after, her mother went blind, due to the emotional stress, Mrs. Keosian reasons. When she was ten years old, the family moved to Lebanon where she lived for nine years until arrangements were made for her to marry her husband-to-be sight unseen, an Armenian immigrant shoemaker, in Milwaukee. Her sister, however, who had already immigrated to Milwaukee, met and approved of him beforehand.

Working as a housewife and assisting her husband in his shoe repair business, she still had time to pursue lacemaking, her lifelong artistic pursuit. She has made fine trimmings for wedding attire and undergarments, doilies and dresser scarves. Her home is filled with her lace, her embroidery and crochet work.

She makes the items mostly for her own and her extended family's use. She makes Christmas and wedding presents of her work for nieces and grandnieces. While for a time, she says, people thought of her work as 'old fashioned,' now all of her younger relatives are clamoring for it, and the Milwaukee Armenian community has asked her to demonstrate her skills to represent their ethnic traditions at the International Institute's Holiday Folk Fair.

Her needle lace is particularly stunning. The technique, which she

began to learn from an older sister at the age of five, is technically demanding. Only the thread, a thin needle, and a lot of skill are used. The needle lace consists of concentric rings around a circular or oval central motif. Mrs. Keosian knows a wide array of geometric patterns. When creating a piece, though she may have a general idea of the eventual outcome, she uses a great deal of improvisation in selecting from her repertoire of design patterns and placing them in an order of concentric rings. Like a jazz solo in slow motion, each unique piece grows out of a never to be duplicated thought process which is frozen in time in the completed piece of lace.

Like Mrs. Keosian, Allie Crumble began to learn her quilting skills quite early, when still a little girl in Newton County, Mississippi. She learned to piece cloth beginning at age seven and to quilt at nine. In 1944, while in her early thirties, she and her husband moved to Milwaukee where he worked at Milwaukee Boiler and A. O. Smith. Later he started his own carpentry business and Allie would make quilts in the sawtooth pattern in his honor.

Mrs. Crumble has remained an active quilter throughout her life, making and selling about a dozen quilts per year. She never worked outside the home where she was always very much occupied in raising ten children along with her quilting cottage industry. Her quilt tops are generally composed of squares identical in pattern, different in color scheme, enclosed in an intricately patterned edge. Most of her quilts are made from brand new material though some are composed of scraps provided by her seamstress daughter.

Mrs. Crumble adheres to fixed geometric patterns; the quilts are then filled with a multiplicity of vivid colors— particularly her 'Aunt Sooky' quilts, (apparently Aunt Sooky's wardrobe involves flamboyant tastes) and the 'broken dishes' pattern rendered in practically luminescent triangles of taffeta and silk. Her striking use of color is also sometimes matched in originality of concept, as in her necktie quilt, which features a tie per square from each male member of the Metropolitan Baptist Church.

Allie Crumble holds several pieces of cloth which she will use to create a quilt. (Photograph courtesy of John Michael Kohler Arts Center).

The traditional division of labor in many world cultures predisposes women towards creative work in fibre and fabric and men towards wood and metal. When Art Moe was a six year old boy in La Crosse, his father Clarence, a carpenter and cabinetmaker, gave him a pocketknife with the traditional admonition, 'Keep it sharp and you'll never cut yourself.' He began to whittle right away, (his first piece was a toad of pine) and has continued whittling on and off throughout his life—a whimsical side to his serious occupation with wood. Like his father, Art was a building contractor for 26 years. Mr. Moe relocated to Hayward in 1961 where he continued as a builder until 1970. At that time, he and his wife bought a dilapidated old resort on the shores of Lac Courtes Oreilles where he has used his skills to substantially improve and has rechristened 'Thor's Kitchen' in honor of his Norwegian-American roots.

It was also around 1961 that Art first attempted a chainsaw

Tim Anderson, Hot Rod. (Photograph by Jim Leary)

carving—whittling on a grand scale. He completed a building for a camp in Oneida County and wanted to leave a special personal mark. He noticed a nearby stump and decided to carve the figure of a bear in it. Since then he has continued to make chainsaw carvings, many decorate the grounds at his resort and restaurant, and he has donated others to groups like the Lion's Club, Chamber of Commerce and Birchwood Bluegill Festival to be raffled off. Mr. Moe reckons that he has carved roughly 1,000 figures. For the most part, they are symbolic of the important factors in the artist's life. They include northwoods wildlife (bear, eagles, muskellunges, snapping turtles), regional types (Indians, lumberjacks, farmers and fishermen), and in celebration of his Norwegian roots, Vikings and figures from Nordic folklore.

Art Moe is a member of the first generation of chainsaw carvers. In this sense it is a relatively new folk art form, but chainsaw carving draws on earlier woodworking skills, occupational, ethnic, and regional traditions. The chainsaw allows the carver to work on a larger scale and like whittling, represents a creative, whimsical application of the skills associated with practical, functional tools, and materials.

It is apparent from the previous examples that folk arts are not static and folk artists do not slavishly adhere to a rigid traditional model. Nor do the folk arts necessarily evoke an old timely, venerable image. Tim Anderson of Madison would scarcely have thought of himself as a folk artist, yet his work as a car customizer who 'chops' and 'channels' hot rods is firmly grounded in the aesthetic traditions of a sub-culture and there is no question that his artistry is highly sophisticated and requires great skill.

A young man in his early thirties, Tim manages a custom welding and fabrication shop. He also has a garage/shop adjacent to his home where he does his hot rod work on weekends and evenings. Like other folk artists, Tim began to acquire his skills at an early age. His father is a mechanic and by the time he was eleven, Tim too was working as a pit mechanic. About that time he also learned to weld.

Tim creates a complex form of kinetic sculpture when he fabricates hot rods from standard cars that date roughly from the mid-1930's to the mid-1950's. In addition to the sculptural work of 'chopping' and 'channeling' the bodies to alter their basic shape, since they must still function as vehicles, he must also build new rear ends, replace straight axle front ends with those having independent suspension, 'drop' in a different engine and sometimes do paint jobs.

Chopping and channeling involve removing or occasionally adding to parts of the car's cab so as to alter its geometric shape. Tim studies a car for several days before beginning work. Sometimes he takes pictures of the cars and cuts them as a way to visualize what he intends to create. The work is complex because, lowering the top, for example, involves removal of several inches from the side of the cab, shortening the roof, and compressing the upper part of the door framing the window, all the while creating the flow of line that Tim is seeking.

The seldom articulated aesthetics of hot rods entail the creation of a 'sharp' or 'tough' looking, unique machine out of a standardized industrial product. It is a struggle for the assertion of the individualized and the hand crafted in the very realm of the mass-produced product which gave birth to the assembly line.

When one begins to consider the significance of the artwork of creators like Keosian, Crumble, Moe and Anderson it becomes apparent that the lack of scholastic attention to the folk arts is a missed opportunity. In the first place, bringing folk artists to school or involving students in a folk art activity can validate and enhance the status of artistic traditions with which the students may already be familiar. The family-based folk arts often involve some of the most formative aesthetic experiences in a child's development. The hook rugs which continually seemed to flow from my grandmother's ever-moving hands were the first art objects I ever observed in the process of creation. I remember plunging my hand into her overflowing basket of scraps to hand her the next piece and being told it was the 'wrong' color, until gradually I came to understand her concept of complementing colors.

Secondly, since their practice is so widespread, folk arts are a way of demonstrating the great extent of aesthetic concern in everyday life. Everyone is involved in making artistic judgements and expressions, usually based on their folk aesthetics: from as simple statement as parting one's hair with a comb to the creation of the complex environmental pieces known as our homes. Students need to become aware that these are artistic concerns. While relatively few people become professional artists, students should realize that they themselves and members of their families or communities are often involved with the creation of expressive or beautiful objects.

Also, since the unique variants of folk tradition are specific to the groups in which they originate, folk arts study can foster greater acceptance and understanding of various cultures and experiences. Children do not arrive at school as 'blank slates' waiting for the formal school institution to shape them but bring with them an acquired cultural or ethnic tradition. School curriculum is not neutrally superimposed upon a child's belief system but is refracted through the prism of life experience and the heritage of family, community and ethnic group. Art experiences which build upon and compare various manifestations of these traditions promote students' positive self identity, a sense of the importance of their family and communal ties as well as tolerance for others' differences.

For example, a 'log cabin' quilt made in a Euro-American household can be compared to an African-American strip quilt and both of these to a Hmong reverse applique pandau 'flower cloth.' The differing styles of design, presence or absence or symmetry, and various techniques of construction and stitching can all be compared along with a discussion of the basic function and cultural origin of the object.

In summary, the application of what is learned in school to home and community life is a basic underlying goal of education. Integrating the culture of home and community as it is expressed in the folk arts into the school curriculum is a tangible way to connect the varied facets of a student's life and advances this goal. If these reasons are compelling enough, there is still the daunting task of *how* to teach the folk arts. Few educators have had any specific training in this regard. There are some courses, workshops and institutes as well as ongoing efforts to develop more pre- and post-certification courses on folk arts in education. (For more information contact the Traditional and Ethnic Arts coordinator at the Wisconsin Arts Board.) Though formal training opportunities are still too few, interested teachers can nonetheless begin to tap the folk resources of their own school's community.

One should begin with a little reading. There exist a number of excellent written sources available to teachers. Some of the best (and very inexpensive) materials have been developed by folklorists at the Michigan State University Museum. *Folk Arts in Education: A Resource Handbook* by Marsha MacDowell (1987) is a good place to start. Also the *Folkpatterns 4-H Leaders Guide* by the same author is a fount of ideas for specific activities.

The next step is finding out about the folk arts practiced in your community. One need not look only for exotic, unusual or very old traditions. Many significant forms of folk art are so common that we hardly notice them. Who does not know people who embroider, crochet, do woodwork or metal craft? Much of this activity may have been passed down in a traditional manner. Indeed school children are often prime carriers of folklore. Folding paper airplanes or 'cootie catchers' and decorating tennis shoes with beaded 'friendship pins' are but a couple examples of contemporary children's folk art. The fish may be the last one to to realize that it is in water that it swims. Folk arts are found everywhere.

It is a relatively simple matter to survey students and the members of their families for the folk arts they practice. A survey form is available from the Traditional and Ethnic Arts Program of the Wisconsin Arts Board or one can develop a questionnaire tailored to your own community. Many helpful ideas are also contained in a pamphlet, *Folklife and Fieldwork* by Peter Bartis available free of charge from the American Folklife Center at the Library of Congress.

Students can be assigned to conduct fieldwork using a survey form and then share with the class the traditions from their own homes uncovered in the process. When the initial results are in, a teacher can focus on one or more of the most intriguing practitioners of folk arts discovered in the survey—perhaps a student him or herself, a parent, grandparent or even someone's neighbor. Make an appointment to meet the person, your fieldwork informant, preferably in his or her own home to learn more about the art form. Remember it is just as important to ask about the cultural meaning and use of the objects as to learn about the materials, methods and techniques involved in their creation.

Follow the fieldwork suggestions in *Folklife and Fieldwork* or in the Michigan 4-H leader's guide and be sensitive to your informant's sensibilities. The informant may insist that he or she is not the best person to interview. Usually these protesta-

tions are an expected form of modesty. Do not be deterred.

If you determine that this person would be suitable to present his or her art form to your students, make arrangements to either bring the folk artist to the students or vice versa. There is a guiding principle in designing the activity: try to replicate for the students the sort of experience you had in visiting the folk artist in his or her home. In the cases of less portable traditional activities, a class visit to a local boatbuilder or blacksmith is perhaps the only way to involve the students.

In many instances it will be more practical to bring the folk artist to school. Prior to the folk artist's school visit prepare the class for what to expect and give them time to think of questions they may wish to ask. Some background on the art form or on the culture group it represents is also important.

Since you are pulling the person out of the natural context by bringing him or her to school, figure out what items could be brought in to help contextualize the person and the activity. Encourage the artist to bring in a whole range of tools and supplies, not just completed work. See if there is some part of the process of creation which can be shown in class. Perhaps there is an aspect that students can participate in — with thought given to age/skill level and to safety, of course. The artist might have snapshots of works in their normal setting or being used for their original purpose. The overall effect is to place the tradition in its cultural setting.

Remember that not all folk artists are necessarily adept at speaking to a group or correlating their vocabulary and presentation style to the particular grade level. Therefore the teacher should act as an intermediary whenever necessary to form a coherent presentation of the artist and his or her work. Base it upon what you learned during the initial visit. Touch on the artist's upbringing and how he or she learned the tradition. Ask the artist to repeat illustrative anecdotes or reminiscences you may have heard during the fieldwork. To avoid any confusion or unpleasant surprises, you should discuss with the informant the questions you plan to ask in class prior to the presentation.

Follow up on the visit with a related activity. Maybe the students can try their hands at the art form. Remember that there is no one correct way to do a folk art. Some students may do a variant form based on their own cultural background. Remember also that folk arts are folk because there is not one 'correct' form taught in formal institutions. By incorporating the activity into school curriculum you do not want to create inadvertently the 'official' folk art of your state or community. Rather it is important to make the point that you are exposing students to but a few examples of the rich and diverse artistic cultural traditions which surround us.

While bringing a visiting folk artist to school is a valuable activity in itself, there are also a good many concrete curriculum objectives which might be accomplished in the process. It need not be an 'extra' activity but simply may be an effective way to teach subject matter which is already required. Individual student outcomes in cultural and aesthetic awareness, creativity, interpretation and self-esteem, all crucial in art education, can be achieved through the folk arts.

Moreover, folk arts can advance curriculum goals in other subject areas. It is fairly self-evident that social studies goals in the area of cultural pluralism and history can be addressed through the folk arts. English language arts skills can be enhanced through the folk arts survey, oral or written presentation of the results, and through interviewing the folk artist. The famed *Foxfire* books edited by Elliot Wigginton, were created as an outgrowth of an English language teaching activity by high school students in Georgia.

Issues in environmental education, science and mathematics can be addressed as well: the use of certain natural materials in basketry and the characteristics which make them suitable for this use, factors effecting the availability of natural materials used in crafts, the geometry involved in quilting—how are squares created from a combination of triangles, how does one know how many pieced squares are needed for a quilt top big enough to cover a particular bed.

There is a 'folk' dimension to all people: aspects of our personal culture which are acquired informally on the basis of in-group ideas and aesthetics. This dimension may underpin our basic thinking regardless of how much or little we are exposed to the omnipresent commercial popular culture or to the elite culture of the European fine arts. Bringing the folk arts and artists into an educational setting is far from a frivolous endeavor. The activity can advance basic curriculum goals and can be a rewarding experience for students and teachers alike.

Richard March is the Traditional and Ethnic Arts Coordinator, Arts Board, Madison, Wisconsin.

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Mac Dowell, M. *(Ed.). (1987). Folk Arts in Education: A Resource Handbook.* Michigan State University Museum, East Lansing, MI. (A handbook with a conceptual introduction, resource list, addenda from seven Folk arts in schools projects.)

Wigginton, E. (Ed.). (1972). *The Foxfire Book.* Garden City, New York: Anchor Press/Doubleday. (Its main value is demonstrating a possible format for documenting and writing about local people and their traditions.)

Additional Resources

Belanus, B.J. (1985). *Folklore in the Classroom.* Indiana Historical Bureau, 140 North Senate, Indianapolis, IN. 46204. (A workbook developed for teachers of folklore in Indiana public schools. Includes folklore games, learning activities, educational issues, and resources. Price: $5.00)

Chalmers, F.G. (1981). Art education as ethnology. *Studies in Art Education, 22,* 9-14. (Proposes that all art is valuable as a key to understanding people in culture, and that folk artists, popular artists, and art audiences should be viewed as meaningful expressions of that culture.)

Hufford, M. (1979). *A Tree Smells Like Peanut Butter: Folk Artists in a City School.* The New Jersey State Council on the Arts, 109 West State Street, Trenton, New Jersey, 08625. ($2.95)

Art, Culture and Vital Issues: A Middle School Art Program

by Rae Prescott

As I look at my students, I see Shonda, big and bold with the strong black face of a warrior queen, now wearing Nike shoes and carrying a book bag full of potato chips. I watch Hank in the corner whispering to his friends about the latest line of skateboards, and I have seen that same European face in an Oslo gallery. In this urban setting, stare eyes from a hundred different cultures, all unknowing that we can share their race, religion, language or idiom, and art; each has strong historical roots. Some days we do still life drawings, or large pop art paintings, or go outside and draw landscapes. At other times we stop and look at who we are. Who ARE we anyway? For our middle school students, this is the question of their age.

Most students by this age have viewed illustrations in text books of historic events, portraits and sculptures of national leaders, and people of different cultures and their art. In the minds of most students, this art is done by dead people, resides in between the covers of textbooks, or molds away in a museum. To break into this limited view of art, I engage them in viewing and discussing four pieces of art work: Northwest Indian sculptures of ravens with people hidden in them; a spirit bird that was carved by Joe Ives, a Saquamish Indian; and several bead work pendants made by my sister-in-law, Bonnie Prescott. Her Winnebago ancestors created bead work for hundreds of years, and no doubt Joe Ives learned to carve from his elders. I always ask my students who do you think made these works of art. I ask, 'Is it Picasso, Rembrandt, Michael Jackson?' No response. Joe Ives and Bonnie Prescott are anonymous to them as major artists. I let them handle the art to get a feel of beautiful objects made by and for ordinary people. It is the beginning of our own anonymous quest for something that belongs to us, something from our past. The reasons why we do not learn about our own heritage are numerous. No one could remember or cared to teach it to us. Or we do not know how to understand or appreciate it. Or we do not value our 'old' things, because of the attitude: 'what does

Art. Mitsuoyoshi was a work preserved on the outskirts of Edo. The stork is symbolic of happiness and longevity.

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it do for us now?'

I became interested in the relationship of culture and art when a college teacher encouraged me to examine Greek vases, Roman cloth, or sections of old paintings to acquire ideas for my own work. The instructor believed that the whole art world was for our taking; that is, it belongs to us because it is our legacy. I began to understand that the Greeks and Romans solved some of the same problems that I solved in my work. This encounter with art led me to become interested in art history, archeology, and anthropology; the relationship of art and culture becomes boundless.

Teachers at Webster Middle School, Milwaukee, have developed an International Studies program which is integrated with a new Vital Issues program for all grade levels. Art is woven through the curriculum to expand the students' perceptions of different art forms and their cultural origins. Teachers from all subject areas work together to plan particular themes and related topics which are introduced in individual classes or in large group instruction, one of the unique instructional situations our school has advanced. In the large group sessions, four or more classes participate in stations which relate to the theme. Each station presents a particular topic and activity.

The stations are run by the students following training sessions by teachers. For example in the art presentations, students develop a 'package', a worksheet system, which guides students through an art process in a step-by-step procedure. Following the group introduction, the theme is examined in greater detail in each subject area for one or more weeks. Additional information displays are set up in the cafeteria to continue the students involvement in an informal manner. The following unit provides an example of how our program works in greater detail.

In eighth grade, the United States in the twentieth century is the primary theme of study with related issues which affected other countries: our past involvement with the Japanese people prior to and including World War II; our treatment of Americans of Japanese descent during World War II; and the economic growth of Japan since the war that presently effects the United States.

Ando Hiroshige. Suido Bridge. 1857. Color wood-block print. Elvehjem Museum of Art. This print portrays the celebration of the Boy's Festival, May 5th, 1857, in the suburb of Surugadai. This festival is celebrated by flying paper carps from bamboo poles; parents displayed one fish for each son. The carp swimming upstream symbolizes youth overcoming the difficulties of life.

Each subject area develops content exemplifying issues and events during this period of history. In the area of mathematics, students are introduced to concepts of world economics with a focus on United States and Japanese trade agreements. They examine how banks control and manipulate interest, and how the stock market effects the economics of a country. Japanese literature, poetry (e.g., Haiko), entertainment (e.g., No and Kibuki theatre) are compared and contrasted in English classes. In the area of social study, the history of

Japan is presented and its relationship to the United States. Throughout the various subject areas, students are confronted with ethnocentrism and its implications.

In large group instruction, students from each subject area develop and present one topic and a related activity. The mathematics group provides mathematics games and puzzles common to Asian countries, for example tangrams and gomuku, an ancient Japanese tic-tac-toe game. Students in the English area read their Haiku poetry and narrate a style show of Japanese clothes. The social studies group displays a time-line history of Japan, and prepares and serves samples of Japanese food (e.g., rice, soy, stir fry vegetables). Art students demonstrate Sumie painting, bamboo brush painting. After the group presentations, additional instruction is held in the specialized subject areas.

In the art classes for the next several weeks, students practice Sumie brush painting of traditional subject matter of animals, landscapes, and objects. The students' work naturally appears to look very much alike; this mutual similarity is consistent with Japanese style of art. After a while, the students began to discern a good brush stroke from an ill considered, hasty, or sloppy stroke. Students also illustrate Haikus which were written in English classes, and they explore other forms of Japanese art: origami, stencils, games, and ceramics. When I develop a follow-up lesson on Haiku, the students do not question this because they understand that Japanese calligraphy is a form of art and that it is natural to write and illustrate (Sumie) one's own poetry, or an admired poem of another student.

When I lead students through art exercises, I tell them that I am not a native artist from the culture, just as they are not; we are getting a 'feel' for the work, not attempting to copy the work from other cultures. Presented in this broad context, students never argue the relevance of the study of art in this way. They gain an appreciation of the problems artists of other cultures have to struggle with, because our students have to struggle with some of the same problems.

here are many other resources employed in the instruction of this unit. Video tapes and slides of craftsperson, artists, landscapes, cities, schools, ceremonies, holidays, brush painting, and calligraphy are shown and discussed. Students have the opportunity to view and handle Japanese prints, dolls, silks, kimonos, ceramics, and other objects possessing Japanese style of art or culture. Japanese music is played in addition to an introduction to their language through tape recordings and guest speakers. Additional research on the topic is done by students at the Instructional Media Center. For each topic, an illustrated research paper is required of all students.

When beginning to research a topic, I almost always start with books that deal with general anthropology to bolster my understanding of the context in which the art was created. I believe that it is important to show my students what I do to find out about a particular culture and their art, thus I often bring books from my research into class. I have used similar resources and methods of teaching for other themes: Native America, Africa, China, Contemporary American cultures, Middle East, and Black History.

While our school population is about nine hundred students, we are able to bring this type of program to all of the students at different times of the year. An important aspect of any successful program is to take the work of the students to the community. Our students have exhibited their work in the central office of MilwaukeePublic Schools; the Folk Fair in Milwaukee; the International Rotary of the Milwaukee Art Center; and in Tokyo through the Pentel International Student Art Exhibit. Webster Middle School hosted the Pentel International Student Art Exhibit in Milwaukee during February, 1989.

When we began to expand our interest in contemporary international issues, the Milwaukee International Rotary Club and the Danforth Foundation became interested in supporting our program through funding inservices, speakers, and curriculum development. This international direction is important to our students because they become directly involved in discussions and activities that affect them in the areas of ecology, mediation, economics, travel, and current events.

The study of art in a nontraditional manner provides a benefit to both students and teachers. It furthers the students knowledge of art as an expression of culture, a reflection of values, and a product of people for people.

his integrated and cultural approach to art is appreciated by our Unit teachers because it adds a dimension to their curriculum that would not have been available. They also appreciate that students bringing and share their art work in other classes. Some students who have difficulty with reading can develop an understanding of a topic through art, and this will often have a positive affect in other academic areas.

This involvement in relevant themes and group learning is the most realistic and helpful learning experience for students because it approaches the task on many levels. Students experience learning in many different ways through touch, taste, reading, viewing, and listening. Learning is concrete and real. Our program is designed to help students find their way to learning, that is, the process of learning.

We do not think that we have a unique situation in our school, but we do think that we have developed a unique and helpful method that can be applied to other schools. We frequently entertain inquiries and visitors to our school who catch our enthusiasm, and who most importantly observe our students enthusiasm for our own brand of instruction.

Rae Prescott is an art teacher at Webster Middle School, Milwaukee, Wisconsin.

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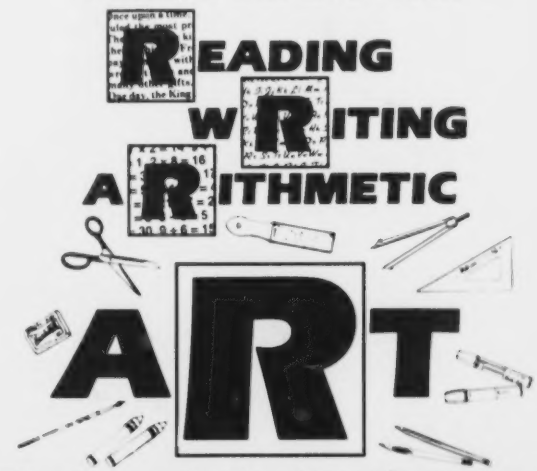

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